

NUMBER TEN

THREE DOLLARS

PSYCHOTRONIC™

8-9 U



FRED WILLIAMSON
"THE HAMMER" SPEAKS!

WILLIAM GREIFE
AND THE DEATH CURSE
OF FLIPPER!!!

SOMETHING WEIRD VIDEO presents

FOR ADULTS ONLY!

All New! NEVER BEFORE ON VIDEO!!

Recently discovered... Mastered directly from the original 16mm prints...Excellent quality!!

Sexploitation Classics / Nudies (Adults Only)

Adventures of Lucky Pierre 61
Alice in Acidland 68
Another Day, Another Man 66
Artist's Studio Secrets 64
Bad Girls Do Cry 54
Betty Page Bondage Loops 50's
Betty Page Strip Loops 50's
Boinng 63
Curse of Her Flesh 67
Campus Swingers 69
Daughter of the Sun 62
Diary of a Nudist 62
Erotic Touch of Hot Skin 64
Good Time With a Bad Girl 67
Kipling's Women 63
Like it is 68
Living Venus 60
The Lonely Sex 59
The Love Factor 69
My Brother's Wife 66
Naked Complex 62
Naked Venus 58
Naked as Nature Intended 60
Nature's Playmates 62
1,000 Pleasures 67
The Ramrod 69
Revenge of the Virgins 66
Ribald Tales of Robin Hood 71
Scum of the Earth 63
Shanty Tramp 66
Satan's Bed 65
Sinthia, The Devil's Doll 68
Touch of Her Flesh 67
A Taste of Flesh 67
This Nude World 30's
Unashamed/Elysia (30's nudist double bill)
Nudie-Cutie/Ruffie Trailers Vol 1 (2 hrs)
Classic Exploitation Movie Trailers Vol 1 (2 hrs)
Classic Exploitation Movie Trailers Vol 2 (2 hrs)

spicy!



Plus hundreds of Horror, SF, Japanese, Mexican, Exploitation and just plain WEIRD videos available! Send \$3.00 (\$5.00 overseas) for a complete catalog.

All Videos are \$20.00 Each.
Please make all checks or money orders out to:
Mike Vraney
PO Box 33664
Seattle, WA 98133
(206) 361-3759 10am-9pm



WRASSLIN' SHE-BABES of the Fifties

Six all-out, eye-popping, hair-pulling matches pitting gorgeous female against gorgeous female! These gals don't take any crap from anyone, you can be sure of that! YOU WON'T BELIEVE the fantastic narration! Running time approx. 90 minutes.

#004 Wrasslin' She-Babes Vol.1\$20.00



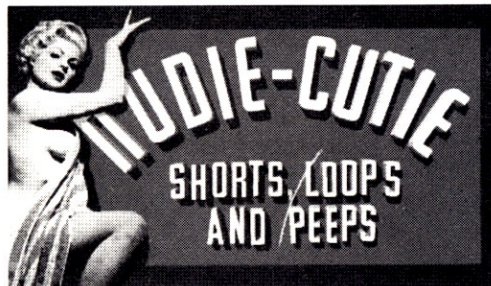
GRINDHOUSE Follies

A comprehensive three volume collection of strip routines and naughty shorts from the 40's and 50's with titles like "H-Bomb", "Voodoo Virgin", "Sheba Wore No Nylons", "Follies Bergere", "Wimma Wamma Tease", "Bowery Strip", "Blonde Venus", "Tiger Girl", and many, many more! Each tape packed with over 90 minutes of bump-and-grind action!

#001 Grindhouse Follies Vol.1\$20.00

#002 Grindhouse Follies Vol.2\$20.00

#003 Grindhouse Follies Vol.3\$20.00

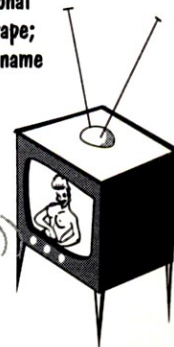


#005 Nudie-Cutie Loops Vol.1 (30's & 40's)\$20.00
#006 Nudie-Cutie Loops Vol.2 (40's & 50's)\$20.00
#007 Nudie-Cutie Loops Vol.3 (40's & 50's)\$20.00
#008 Nudie-Cutie Loops Vol.4 (40's & 50's)\$20.00
#009 Nudie-Cutie Loops Vol.5 (50's & 60's)\$20.00

Curvacious cuties and bodacious bouncing babes reveal the utmost in feminine beauty in these spicy peep shows and arcade loops from the 30's, 40's, 50's and 60's. "Without a Stitch", "Nude Hula", "Looking at You", "Row, Row, Row", "Bronco Busty", "Without a Stitch", "Hot Car Strip", "Drip, Grind and Percolate", "Terrified", and many more. Each tape over 90 minutes!

The above volumes come complete with full-color wraparound covers.
Retailers and distributors: inquire about Quantity discounts.

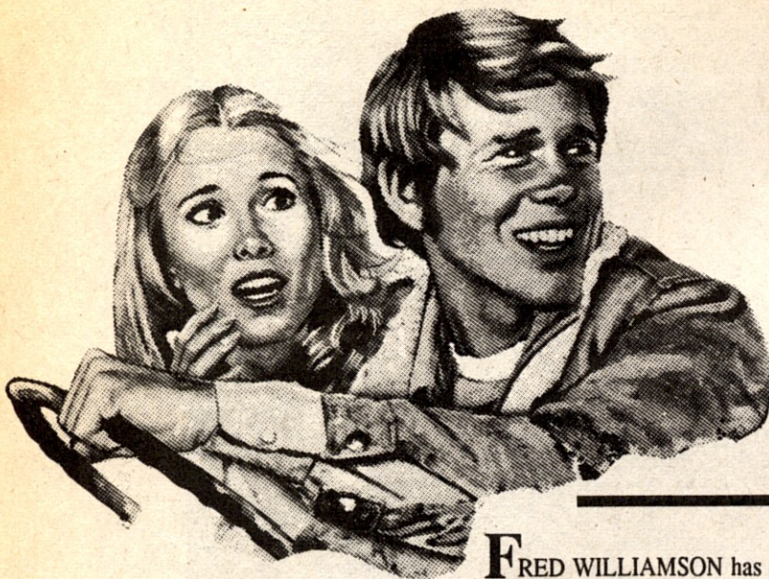
All orders shipped UPS Ground. Please allow 2-3 weeks for delivery. Personal checks must clear before shipping. Please add 3.00 postage for the first tape; 1.50 for each additional tape. All videos recorded on a new, quality brand name tape at SP mode. Sold from one collector to another. No rights given or implied. Washington State residents add 8.2% sales tax. As these films would be rated "R" by today's ratings system, a signature stating that you are 18 or older is required with all orders.





INTRODUCTION/TWO...LETTERS/FOUR...
REVIEWS ONE/EIGHT...BOOKS/FOURTEEN...
RECORDS/SIXTEEN...SPARE PARTS/EIGHTEEN...
FRED WILLIAMSON/TWENTY-TWO...
WILLIAM GREFE /THIRTY-SIX...
REVIEWS PART TWO/FOURTY-SEVEN...
NEVER TO BE FORGOTTEN/SIXTY

This incredible rooftop photo captures a bug eating Clint Howard and Psychotronic contributor Tom Rainone while shooting Brian Yuzna's SILENT NIGHT, DEADLY NIGHT IV.



**PSYCHOTRONIC™ VIDEO
NUMBER TEN
SUMMER 1991**

PUBLISHER/EDITOR

Michael J. Weldon

ASSOCIATE PUBLISHER

Mia Weldon

ART DIRECTOR

Fred Brockman

COMPUTER CONSULTANT

Akira Fitton

PUBLICITY CONSULTANT

Gary Hertz

WRITERS THIS ISSUE

Steve Latshaw,

Bret McCormick,

Dale Ashmun,

Art Black

ORIGINAL ART

J.D. King, John Holmstrom,

Drew Friedman,

Ken Weiner, Mia Weldon

PROOF READING

Richard Henderson & M.J.W.

ADDITIONAL RESEARCH

Louis Paul, John Donaldson

PHOTOS

Tom Rainone

**ENTIRE CONTENTS COPYRIGHT
PSYCHOTRONIC VIDEO - 1991**

All Mail To:
PSYCHOTRONIC VIDEO
151 FIRST AVENUE
DEPARTMENT PV
NEW YORK, N.Y. 10003
PHONE (212) 533-0500

FRED WILLIAMSON has directed himself in his own productions more times than Woody Allen - and more of his features have shown a profit! The former football hero linebacker started acting in 69, starred in his first movie just three years later, and has never backed down. **BLACK CAESAR**, **THREE THE HARD WAY**, **BUCKTOWN** and **THE BIG SCORE** are just a few of the many hits the cool cigar smoking, kung fu fighting Williamson starred in. When black action movies died out, he simply started his own production company and hit the road promoting his own films in person. If he can't get backing in America, he goes to Italy. If critics don't like his efforts, he could care less. He's **THE HAMMER!** Bret McCormick, a filmmaker from Fort Worth, Texas interviewed Williamson in person in Dallas during the production of **STEELE'S LAW**.

Florida has been an important state for **PSYCHOTRONIC** filmmaking for a long time. When it comes to successful low budget exploitation movies, **WILLIAM GREFE** is Mr. Florida. He made drive-in horror (**STANLEY**), science fiction (**THE STING OF DEATH**), biker (**WILD REBELS**), and drug (**THE HOOKED GENERATION**) movies, and at the same time was president of the Ivan Tors studios, overseeing 60's kid faves like **FLIPPER** and **GENTLE BEN** (which starred our intro page celebrity Clint Howard!). Grefe also made some surprising movies, you've never heard of. Interviewer Steve Latshaw visited Grefe in person to get the whole incredible story. Latshaw is a local NBC TV reporter and producer. He also produces the **DR. X'S CINEMONDO** horror host show in Apopka.

WE DID IT! There is now a **PSYCHOTRONIC STORE** in New York's East Village!. We carry old and rare movie posters, press books and lobby cards - and videos. Where else can you buy good copies of **THE LAST MAN ON EARTH**, Dr. Mabuse movies, **SCUM OF THE EARTH**, Santo movies, **SPIDER BABY**, **DAUGHTER OF HORROR**, **THE BEAST OF YUCCA FLATS**, **THE EXOTIC ONES**, **BAD GIRLS GO TO HELL**, **ATTACK OF THE MUSHROOM PEOPLE**, the uncut **FLESH EATERS...** in person - and all in display boxes?! And of course autographed copies of the **PSYCHOTRONIC ENCYCLOPEDIA** and all available issues of **PSYCHOTRONIC VIDEO** are always there - at cover price! If you're coming to New York, plan to visit the **PSYCHOTRONIC STORE**. See the advert on page 20 for more details.

MORE EARTH SHAKING NEWS: The first **PSYCHOTRONIC CALENDAR** is out! I personally chose the rare ad mats and pictures and wrote the information for this fact filled 1992 calender. Any wall will look better with large in your face ads for **THE GAMMA PEOPLE**, the Mexican **SANTA CLAUS**, **I, MARQUIS De SADE**, and **ROCKET ATTACK, U.S.A.** This calendar looks especially good on office walls. Papa Oom Mow Mow, Uncle Fester, Jayne Mansfield, Bela and Boris, Modesty Blaze, Knucklehead Smith, Ghoulardi and countless other important people are lurking around the days of the year or appear as subliminal backgrounds. See the ad on page 21 for ordering information.



New on tape: RCA has finally started their new vintage A.I.P. series. Look for Roger Corman's *IT CONQUERED THE WORLD* and *MACHINE GUN KELLY*, *I WAS A TEENAGE WEREWOLF* starring the late Michael Landon, and the surprise title - *FEMALE JUNGLE* (PV #7) with Laurence Tierney and Jayne Mansfield! Rhino has released Corman's *BUCKET OF BLOOD* which you should buy. Doris Wishman's *BAD GIRLS GO TO HELL* (PV #7) is now part of Joe Bob's "Sleaziest" series. Warner's has released *MORE* (with former A.I.P. starlet Mimsy Farmer), *THE VALLEY*, *GENERAL IDI AMIN DADA*, and *MAITRESSE*, all by the Swiss-born Barbet Schroeder (*BARFLY*). You might know the first two by their Pink Floyd soundtracks.

Some directors we've reviewed in the past have new efforts out there. Jon Moritsugu (*DER ELVIS*) directed a feature called *HIPPY PORN*, which debuted at the Asian American Film Festival here in June. Christopher C. Frieri (*THE ORBITRONS*) is making *I WAS A TEENAGE MUMMY* (featuring the A-Bones). We never heard of him, but some guy named Steve Postal in Florida, recently produced, directed and released eight "campy" horror and science fiction features, all made in less than two years. Their should be a law.

A third season of *Incredibly Strange Films* (retitled *For One Week Only*) has been on in England, but will probably never be aired here. The new segments cover Alexandro Jodorowsky (who has a new movie called *THE RAINBOW THIEF* with Christopher Lee), Pedro Almodovar, Aki Kaurismaki (from Finland), and David Lynch, with one on Dario Argento promised. I want to see them! If you do too, call The Discovery Channel at (301) 986-1999 and tell them! Discovery will be repeating all of the first two season episodes (except for Russ Meyer's, he demanded too much money) from July through September. Check those TV guides.

Censorship problems in Canada (mostly in Ontario) have gotten worse. Copies of video tapes and magazines going across the border simply disappear. If one of the border guards defending the morals of his province opens a sealed package and decides that a tape might offend local standards, from the pictures on the cover or the title, he just seizes it. It doesn't matter if the very same item is already legally on sale in Ontario. It doesn't matter what rating it may have received anywhere. Somebody decides that it should not cross the border. The company or person who sent it is not notified. The person who ordered it is not notified. Where does all this offensive material go? Some secret Mountie party lodge maybe?

There are now only 3 lonely theatres left on the desolate deuce, and they've raised their ticket prices. 42nd St. is dead. On a happier note- Congratulations to Randall L. Sannes from Fargo, NORTH DAKOTA, the last of the 50 states to have at least one PSYCHOTRONIC subscriber. Randall received all available back issues. Angie Dickinson and Lawrence Welk would be proud. David Friedman was recently on *TO TELL THE TRUTH* (!) and promoted his "Youth In Babylon" book. Panelist Kitty Carlisle was reportedly not amused.

PSYCHOTRONIC™ VIDEO NUMBER TEN SUMMER 1991

THANKS TO: Fred Williamson, William Greffe, Andrew J. Klyde, Kevin McDonough, Kay Schuckhart, Barry Monash, Frank Henenlotter, Harlan Ellison, Johnny Ramone, Film Comment, Paper, L.A. Weekly, The New York Press, Screw, Hollywood Book and Poster, Charles from Fractured Cylinder, Joyce Faust, Ina Johnston, Cythia Rose, Peter Orr, Larry Cohn, Alvin Eng, Don Lobel, Jeff Roth, James Tanner, Pat Blashill, Maitland McDonagh, Stefano Piselli, Bob Schreck, Gordon Smith, William Kilfeather, Carol Metoff, Steve Fritz, Mark Voger, Jennifer Blowdry, and everybody has helped out with and shopped at the PSYCHOTRONIC store!
COVER: From Joe Solomon's *WEREWOLVES ON WHEELS* (71)
ILLUSTRATIONS: Ron Howard in Roger Corman's *GRAND THEFT AUTO* and *EAT MY DUST!* That's Ron's brother Clint, former star of *THE GENTLE BEN SHOW* on page one.

*See the greatest cars in
the world destroyed!*

**Rolls Royce
Cadillac
Lincoln
Mercedes
Porsche and
43 Screaming
Street
Machines!**



LETTERS



PAPA/BIRD

In the early 60s, Sandy Becker lip-synched "Surfin' Bird" on his afternoon kid's show on WNEW in New York City. Becker was made up as a mad scientist and sang the song with a life-sized ventriloquist dummy that looked a lot like future NY mayor Ed Koch - Gary Weintraub (NYC)

Was watching an episode of Total Recall with ex-Today Show newsman John Palmer when to my surprise, he ended the show with The Trashmen singing "Bird's The Word" - Bob Staebell (St. Louis, MO)



THE LATE FRANCES SAYER AKA 'GRANNY GIRN'

I came across this illo of Papa in a book called "1,911 Best Things Anybody Ever Said" edited by Robert Byrne. Remember...PAPA IS WATCHING! - Dante (Haddonfield, NJ)

Last Halloween, I saw cheap rubber Papa masks for sale in a local mall. According to the tag, he was known as "Chaw-Jaw"! - Scott Cornish (New Hartford, NY)

On the great Pop Will Eat Itself's new album, "Cure For Sanity" (on the song "Dance Of The Mad Bastards") are the lines "Heard about the bird". - Lorne Marshall (Glen Burnie, MD)

"Big Itch" Vol. 3 (Mr. Manicotti Records, from Norton/Kicks) has "Knocka-Mow -Mow" by the Dinks, (a sequel to their other song, whatchamacallit...) and the aforementioned McHale's Navy track (thanks to yer's truly, 'natch.) Major Lance did a song called "The Bird" on his excellent "Monkey Time" LP on OKEH records. - Brian D. Horrorwitz (Joe's Records, Silver Springs, MD)

An NBC nightly news story from a while back demonstrated how

young people in Japan have been hypnotized under the spell of 30 year old remains of American culture. At one Tokyo dance club, a crowd was shown goin' nuts as the band on stage played (you guessed it) Papa Oom Mow Mow! - Andy Brown (Houston, Texas)

Bird tunes you missed: The Ventures' great late surf instrumental ('67 according to guitarist Nokie Edwards), "Bird Swingers" from the "Running Strong" LP (Sunset). On the classic "James Brown Live At The Apollo Vol. 2" of the same year, The Godfather Of Soul proclaims the ever-pertinent "Bobby Bird - what's the word?" on "Bring It Up". Proof positive that the spirit of Papa Oom Mow Mow still lived on even as the Summer Of Love raged on. - Michael Snider (L.A.)

The composers of Papa Oom Mow Mow: Al Frazier, John Harris and Turner Wilson (of The Rivingtons) and EMI Music Publishing are suing Gloria Estefan and the Miami Sound Machine, for use of "Papa" lyrics in the song "Let It Loose". This info from The NY Post Page 6 was sent in by - Stephen Ciaccarelli (Brooklyn)

Barry from Venus Records gave me "Ram-Bunk-Shush" a sleep inducing late 60s instrumental Reprise LP by The Harold Betters Sound that includes a cut ("Papa-Ooh-Mau-Mau") that has nothing to do with any Papa or Bird song.

AGAR

Loved the John Agar feature and was pleasantly surprised to see THE AMAZING MR. NO LEGS getting a mention. It was released over here (pre-certificate) on Temple Video. It also starred Canadian actor Lloyd Bochner (NIGHT WALKER, HARLOW...) and was directed by THE CREATURE FROM THE BLACK LAGOON himself, Ricou Browning! Honest, it's on the credits. On the print, it's known as MR. NO LEGS. - Michael Slatter (Sussex, England)



John Agar is a very good friend of mine and I wanted to tell you that you amazed him. I believe his words were - "How the hell did he find so much to write about?" (in that hearty laugh of his). Bravo, and thanks from a now fully informed Agar fan. - John Roberts (Llano, CA)

(Agar) was extremely well researched and long overdue. John's a nice guy and knowing him now it seems difficult to believe that he had such troubles in his life. I knew director John Hugh in Orlando in the late 70s (he did Agar's LISETTE). MR. NO LEGS was shot in Tampa and feature FLIPPER'S Luke Halpin. I think it was originally called DOPE RUNNERS DIE HARD. Paul Rubenstein was the DP who ended up with the picture, but through some legal problems it has not been released on video, although it did play theatrically down south. Rubenstein was also the DP on Chaney's FIREBALL JUNGLE. - Fred Olen Ray

I don't think JOURNEY TO THE SEVENTH PLANET was shot in "Cinemagic". The process called Cinemagic was an image-burnout film printing technique developed by Norman Maurer (Moe Howard's son-in-law, who illustrated the Three Stooges comic books and produced the trios features in the 60's) and used in THE ANGRY RED PLANET, ostensibly to blend animation and live action, but which instead made the whole movie look like a cheap cartoon. Now, producer Sidney Pink's outfit was called Cinemagic Inc., and that company is credited for the production of ANGRY..., JOURNEY... and REPTILICUS, although the cinemagic process wasn't used in the later two movies. - Horacio Higuchi (Quincy, MA)

It should have said Sam Katzman produced the MAGIC CARPET. JOURNEY TO THE SEVENTH PLANET star John Agar is scheduled to be a guest at FANEX 5 in Baltimore, August 11th & 12th.

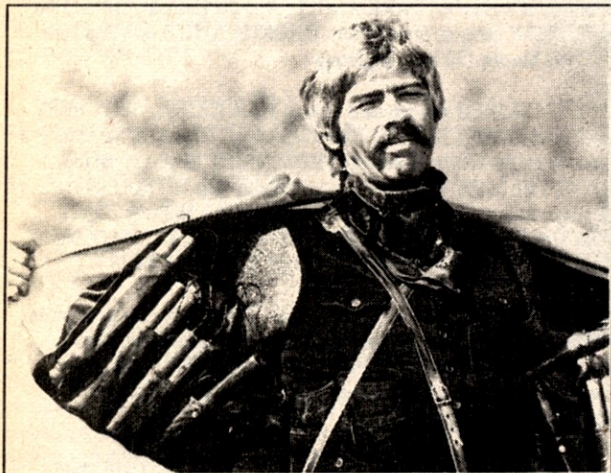
COBURN

Excellent interview with James Coburn. It's unfortunate that so many of his films have been cut and aren't available in the form they were intended to be viewed. - Ronald Wilbur (Liberty, NY)

THE PRESIDENT'S ANALYST was re-released in 1973 to cash in on Nixon's troubles. I saw it that year at the Chandler Cinema in Atlanta where they also showed ILSA, SHE WOLF OF THE SS and SHE DEVILS ON WHEELS. I was only 12, but my brother was an usher there. Today it's a bingo parlor. - anonymous (Atlanta, GA)

Coburn is the on screen host of COWBOYS OF THE SATURDAY MATINEE (Karl Lorimar, 84), a B western film clip roundup, comprised mostly of old Monogram stars (Tex Ritter, Johnny Mack Brown, Jimmy Wakely...). - Boyd Magers (Albuquerque, New Mexico)

A recent French book of interviews with Sergio Leone confirms that Coburn was in fact his first choice to play the main lead in A FISTFUL OF DOLLARS. Gaffe of the decade: THE MAGNIFICENT SEVEN was directed by John Sturges - not Preston Sturges! - Horacio Higuchi (Quincy, MA)

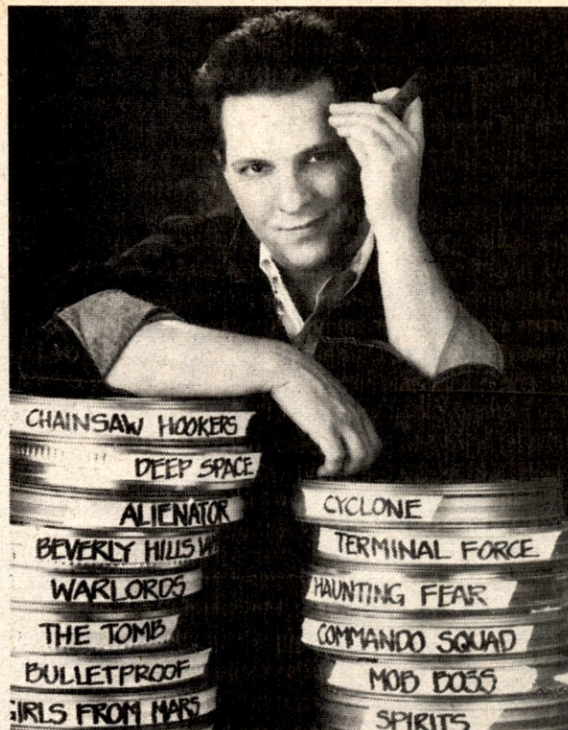


Coburn isn't the only survivor in THE GREAT ESCAPE - Charles Bronson escapes and lives too. It should have said \$500,000 for Schlitz ads on page 27 and Coburn said "amateurs", not "auteurs" discussing DEATH OF A SOLDIER on page 28. Coburn said HUDSON HAWK (no E!) might be a "dog". Bruce Willis' vanity adventure comedy movie (said to have cost up to \$75 million!!) has been called the new HEAVEN'S GATE (or HOWARD THE DUCK) in reviews.

CARRADINE/DEATH SPORT

The DEATH SPORT rebuttal was priceless. I think its obvious from the piece that the director was totally unprepared for the hazards of low budget filmmaking. Although at 21 days DEATH SPORT must have been

one of Corman's longest schedules at the time. David Carradine can be one wiley son of gun, but I've found if you respect the man and work with him some really wonderful stuff can be accomplished. I didn't



know that Gary Graver was Jennings's boyfriend (and I've been friends with Gary for seven years now), but what that has to do with the problem on the set is beyond me. Although he claims he never directed again, I am told Niciphor did begin a movie with comedian Dick Shawn and was replaced before completing the assignment. - Fred Olen Ray (Hollywood)

So Nicholas Niciphor grew up watching only Kurosawa and David Lean, never heard of Roger Corman and didn't know what a B-movie was...and graduated from USC! Yeah, right. - Horacio Higuchi

I just wanted to say that I never attacked Claudia Jennings and I've never been beaten up by David Carradine. - Toby Roan ("a nobody", Durham, North Carolina)

Caught the ad for David Carradine's Tai-Chi and Kung Fu Work-Out videos on television. David is in the ad, but doesn't seem to appear on the actual tape. He says, "Let me make clear this program is not just another exercise video, it's a work out for the whole self-mind, body, spirit"... "We can show you the way to a whole new world of inner fitness and peace. Won't you join us?" They played the ad on WTBS very late, right in the middle of SQUIRM. I just happened to be taping it. - Nicholas McCarthy (Brookline, MA)

Saw David Carradine selling mail order Tai Chi video tapes recently on TV. He also popped up in a Ray Bradbury Theatre episode with Kenneth Welsh of TWIN PEAKS. - Ian Johnston - (Halifax, Nova Scotia)

OTHER INTERVIEWS

Great article on Lawrence Tierney. My uncle used to live in his neighborhood in the Bronx and saw a few of Tierney's barroom scuffles. In the early 60s he knocked my dad over in a used bookstore (by accident, we assume). - John J. Mathews (Paramus, NJ)

"But one of the independent producers who has taken much of the MUT out of SMUT is a modern day producer named Steve Apostolof.

His films include: ORGY OF THE DEAD, (in full color and incidentally I wrote it), SUBURBAN CONFIDENTIAL, MOTEL CONFIDENTIAL, and LADY GODIVA RIDES, (a real color spectacle of the old west combined with overtones of the English countryside)." *This excerpt is quoted from Ed Wood Jr's book "A Study In The Motivation Of Censorship, Sex, and the Movies, Book 2" owned by reader - Eric Mees (Emory University, Atlanta, GA) who adds-* By the way, its amazing to think that Ed didn't have anything to do with OFFICE LOVE-IN, especially the scene with the guy putting on the woman's underwear. That has got to be one of the strangest things I've ever seen.

OBITS



In December, 1990, Harry Steeger died at age 85. Steeger founded the very successful "Popular Publications" pulp line. One of their characters, The Spider, was made into two serials by Columbia. Steeger's other main books were "Terror Tales", "Horror Stories" and "Dime Mystery". When detective stories weren't selling, Steeger started these pulps with a new direction, inspired by the grand guignol theatre in Paris. This concept affected the other pulp publishers and (Steeger's pulps) are chiefly remembered for their wild "women in danger" covers. As the pulps died out, the artists took this type of art with them to comics and paperbacks. So even indirectly, Mr. Steeger affected other forms of pop culture. - Ronald Wilbur (Liberty, NY)

I think Mike "Masursky" spelled his name Mazurki in films. While doing MOB BOSS he was, as you know, quite old, and while mobile we had to haul him around in a wheelchair. His hair was snow white so we darkened (as we did with William Hickey) it. He was an avid cigar smoker and a very nice man. I got to meet Bob Tessier when he killed my then-wife, Dawn Wildsmith, in the Carradine topper FUTURE FORCE. Bob was a very congenial guy and was at the time doing another called 666-MARK OF THE BEAST, which was never released to my knowledge. I remember seeing him two days later at John Carradine's funeral and then at David's wedding two days later. I was very suprised to hear he was dying of cancer and attended a fund-raiser for him that Dan Haggerty was throwing.

It was a shame to see this previously burly tough guy as thin as he was near the end. He will be sorely missed. - Fred Olen Ray (Hollywood)

Johnny (Eck) was a Baltimore native whose passing was noted in a very interesting feature earlier this year in the Baltimore Sun. He lived in a working class section of East Baltimore called Highlandtown with his brother Robert and became best known in his post-show biz days as a "screen painter" (a Highlandtown tradition of painting scenes on screen doors). I believe he was featured in a short film celebrating this art form, part of a tribute the Baltimore Museum of Art put on a couple of years ago. - Tom Warner (Baltimore, MD)

Joan Bennett's husband, Walter Wanger, shot, but did not kill, Jennings Lang, his wife's agent. The bullet hit Lang in the groin, the favorite target of husbands who believe they have been cuckolds. Wanger paid with a few years of his life, and Lang recovered. Both men continue to successfully work in Hollywood. - James Sing (Overland Park, Kansas) *Actually, Wanger died in 1968, but he lived to produce RIOT IN CELL BLOCK II, INVASION OF THE BODY SNATCHERS and other classics. Lang created and developed Sensurround (!).*

Fernando Sancho (not Sanchez), although very active on the Spanish screen since WWII, really scored in the sixties: a big burly man with a thick mustache, he was a strong and familiar presence in dozens of low budget Italian and Italo-Spanish westerns, invariably playing bandits or corrupt officers from south of the border. - Horacio Higuic

Nancy Culp lived in Mifflintown and Port Royal, not Harrisburg. - John G. Auker (Mifflinton, PA)

Eric Bradner (Sacramento, CA) sent in an obit for Charlie Osborne (98) who hiccupped constantly for 68 years. He was in the Guinness Book Of World Records, was on Ripley's radio show in 36 and was on The Tonight Show in 83.

REVIEWS

Funny you should mention the "terrible" title (I COME IN PEACE) - over here it was called DARK ANGEL. And the Hasselhoff/Blair film WITCHERY became, inexplicably, GHOSTHOUSE II on video here. - Michael Slatter (Sussex, England)

THE CHURCH was released in Italy as LA CHIESA; WITCHERY as LA CASA 4- WITCHCRAFT. "Martin Newlin" director of the latter is a pseudonym for Fabrizio Laurenti. PROM NIGHT III was given the subtitle THE LAST KISS. I found out recently that TETSUO was released in Tokyo in July, 89: it was indeed shot in 16mm. - Horacio Higuic *WITCHERY was produced by Aristide Massaccesi (a.k.a. Joe D'Amato). The CHURCH review referred to LAND OF THE PHAROAHs.*

TETSUO is 16mm film. "Very Good!" This director's next work is "Yokai Hunter-Hiruko" (35mm), horror show in junior high school. - Takao Watanabe (Kyoto, Japan). *Visiting PSYCHOTRONIC contributor Lucas Balbo said that TETSUO was a hit at several European SF/fantasy festivals.*

Danny Boyd (CHILLERS, STRANGEST DREAMS) will make PARADISE PARK with Porter Wagoner as the Governor of West Virginia, Johnny Paycheck (whose been living in W. Virginia since his release from prison), and wrestler Dusty Rhodes. This important info was sent in by - Michael Phillips (St. Albans, W. Virginia)

The big auditorium finale of MINDWARP was actually filmed at Montreal's Olympic Stadium. Also, for some reason, THE IMMORTALIZER is banned in Nova Scotia! - Ian Johnston (Halifax, Nova Scotia). *Ian's May 10 video column in the Halifax Daily News was about Christopher Plummer "the John Carradine of Canada".*

The Hammer film ROOM TO LET is available from Blood Times Video (not Parker Riggs). Luigi Cozzi's THE BLACK CAT is out in England, but still not in the U.S. Caroline Munro's voice was dubbed

(apparently a violation of her contract). **SATAN'S BED** with Yoko Ono is also available from Michael Burgugian who was the first to release it on tape. One of the stars is the well known character actor Val Avery. In related news Kim Meyers (Lady Tanaka in **THE PUNISHER**) also starred as Yoko in the John Lennon TV movie.

ETC.

This summer will be the 60th anniversary of the making of Universal's **FRANKENSTEIN**. It has never really been given the respect it deserves. - Ron MacCloskey (Edison, New Jersey) Production started for the horror classic on August 24, 1931. **FRANKENSTEIN** was wrapped on October 3 and released November 21, 1931 during the "great" depression (and prohibition). The Guinness Film book credits **FRANKENSTEIN** with being the first full length dramatic film to include a 360 degree pan shot.

Hard to believe that Gerard Kikoine should be a Radley Metzger pseudonym. As far as I know Kikoine and his brother both worked on French porno films of the 70s (as directors and editors). - Bertil Lungren (Kungsbacka, Sweden)

Contrary to what was stated in a letter in PV #9, Gerald Kikoine is NOT Radley Metzger. - S.E. Stetson, Ph. D. (Arlington, VA). Stetson sent lots of proof, including a translation of an interview with Kikoine from the French magazine *Star Cine Video* about how he made **TIFFANY LUST** (produced by Metzger, who shot some additional sequences) in NYC.

Showtime is really pissing off sleaze subscribers by actually cutting their late night soft-core fodder! Films like **EMMANUELLE AND THE CANNIBALS** (**TRAP THEM AND KILL THEM**) and **ELEVEN DAYS, ELEVEN NIGHTS** are edited with a chainsaw. Remember when cable meant seeing films uncut? - Mike Accomando (Fairview, NJ)

James Singer (Overland Park, Kansas) sent in a xerox of a 1973 *Kansas City Star* ad for **HUSBANDS WIVES LOVERS & SWINGERS** that claims: "starring John Holmes (under the stage name Ken Osmond) Who Formally Played Eddie Haskell on TV's 'LEAVE IT TO BEAVER'"

Most of the films you cover are films I can only dream about ever being able to see. You cannot believe how frustrating it is to live in a country where the weirdest films available are **EASY RIDER** and **LITTLE SHOP OF HORRORS** (the remake, mind you, no one has ever heard of Roger Corman in Norway). That, combined with unheard of censorship laws - **TOTAL RECALL** was cut about 15 minutes, and they wanted an X rating for **KINDERGARTEN COP!** - makes this an impossible place for **PSYCHOTRONIC** film fans. Why do you Americans have to be so different? I bet you have your own NTSC format just to keep all the good stuff to yourselves - selfish bastards! **BURN, HOLLYWOOD, BURN!** - Per-Christian Hille (Oslo, Norway)

Can Louis Paul (credited with research) be the same Louis Paul that is in **THE NAKED STRANGER** with porn stars Barbara Dare and Ariel Knights? - Nelly Crox (Suffolk, England) Our Louis Paul publishes *The Blood Times* and hasn't been directed by Paul Thomas yet.

Check out a band called **GWAR** (they follow a great tradition of **PSYCHOTRONIC** bands such as Tubes, Bowie, Cooper, Kiss....) and they

are hilarious. - Art Young (Cherry Hill, NJ) Last spring in Richmond, Virginia after showing movies like **THE SMUT PEDDLER** and **DAUGHTER OF HORROR**, we visited Gwar's amazing practice pit and work shop. Gwar should be in movies.

PSYCHOTRONIC no. 8. OK? On top of the page are little people, right? Little ?? What movie is that? - David Farber (Chatsworth, CA) **DR. CYCLOPS**, a 1940 Technicolor marvel from Ernest B. Schoedsack who directed **KING KONG**. Check it out on tape from MCA.



Cool cover on #9. I like the "Satanic Majesties" artwork. When I first saw it, that pattern triggered a weird sorta deja-vu feeling in my head. It took a second to figure it out. **BOARDINGHOUSE BLUES** - Bullmoose Jackson played his last show in front of our store. A couple of fellow employees found out that he was working as a cafeteria maintenance man in the area and talked him into coming out of retirement to perform. - **HOLD EVERYTHING!** I was watching **THE LEMON GROVE KIDS MEET THE MONSTERS** for the first time the other day and during (a) scene there's a band that's supposed to be playing outside, the music is none other

than Davie Allan and the Arrows! (PV #2). - Brian D. Horowitz (Silver Springs, MD)



Watching a Tex Avery tape ("Here Comes Droopy" on MGM), I noticed that Droopy's object of desire in the bullfight comedy ("Senor Droopy", 49) is a Spanish starlet named Lina Romay (she appears live on Droopy's lap). Is this the same Lina Romay who went on to marry Jess Franco? - Bruce Ingram (Variety, Evanston, Illinois) Franco's Romay (Rosa Maria Almiral), star of **EROTIKILL**, **HOW TO SEDUCE A VIRGIN**, **VAMPYROS LESBOS**... took the name of the original singer Romay, who was with Xavier Cugat's orchestra and acted in films from 1942 to 52.

Recently in my travels, I visited Seattle on the occasion of viewing the rock combo Mud Honey. Believe it or not **PSYCHOTRONIC** actually got me in

trouble. - Nardwuar/John Ruskin (Vancouver) Nardwaur wrote about his border adventure in *Discorder*. He was stopped and asked the usual questions and ordered to show his purchases. After seeing an issue of **PSYCHOTRONIC**, the guard made him step inside where he was detained. His Betty Page "Captured Jungle Girl 3D" magazine (containing photos taken 30 some years ago) was confiscated.

Your magazines came through customs without a hitch. Thanks to your magazine, many others have become interested in the art of "B" movies, they are determined to see a lot of the movies that were shown in your magazine. Thanks for everything you've done to raise the morale of a bunch of ol' wardogs. - CPL Michael Boisvert USMC

And an overdue thanks to Leslie Culton (Atlanta, GA) for the pics of her dressed as Vampirella posing in a local graveyard.



ENGLAND

TERROR OF THE TONGS (61) D Anthony Bushell, S Jimmy Sangster, P Kenneth Hyman

Christopher Lee played Fu Manchu five times, but first he played the ruthless proberb spouting "Chung King", leader of the Red Dragon Tong in Hong Kong, 1910. A hero ship captain is out to avenge the death of his young daughter. He rescues the half cast Chi-Chi (pouty Yvonne Monlaur from *BRIDES OF DRACULA*), a beautiful slave girl who keeps changing into different colored slit silk dresses. *TONGS* has axe killers high on opium, Pink Panther regular Burt Kwouk, and big Milton Reid using long needles after Lee asks the captain, "Have you ever had you're bones scrapped?" This color Hammer feature is pretty outrageous, but they kind of overdid it using fake Orientals. One time director Bushell was an actor who was in *THE GHOUL* (33) with Karloff. I don't know if this tape is still available by mail order, but we wanted to use the ad, so...

RECENT...

DO IT THE HARD WAY (88) D/star Dennis Hopper, S Rachel Kronstadt, P Dick Clark, Dan Paulsen

Also know as *BACKTRACK* or *CATCH FIRE* when made by Vestron, this is the only feature that Dennis Hooper has directed and starred in since *OUT OF THE BLUE* (80). It opened in England (finally) this year, but has yet to play in the USA. Originally 3 hours long, Hopper had his name removed from the 98 min. version. I saw a two hour version, but time will tell which version (or name) the American video release will use. It's an excellent road movie with gangsters, penitentes in New Mexico, action, art arguments and some Neil Young music. Hopper plays romantic sax playing hitman Milo, and Jodie Foster (pre-*SILENCE OF THE LAMBS*) plays the woman he's hired to kill, a successful L.A. artist who makes neon sign art with thought provoking messages. The great cast of hoods includes Dean Stockwell, Vincent Price, John Tortutto, and a ranting Joe Pesci. And there's Fred Ward as a cop, Sy Richardson, and Charlie Sheen (in one brief scene). Julie Adams and Bob Dylan (!) seem to have been edited out of this version. I want to see all three hours!

POPCORN (RCA/Col., 89) D/S Alan Ormsby (no credit), D Mark Herrier, S Bob Clark (no credit), P Torben Johnke, Gary Goch, Ashok Amritraj

POPCORN is one of the few horror movies to have a real

theatrical release recently. Herrier (*PORKY'S* movies co-star) replaced Ormsby after 3 weeks. Bob Clark (who had worked with Ormsby as far back as *CHILDREN SHOULDN'T PLAY WITH DEAD THINGS*) also supervised the production but had his name removed from the credit. The contrived script concerns a haunted film featuring a satanist, a phantom in an old movie theatre that can impersonate his victims and a science fiction marathon put on by film students. The recreations of old movies are inspired and convincing though. Bruce Glover in the black and white "Attack Of The Amazing Electrified Man" (with wired audience seats) was my favorite. Other William Castle inspired gimmicks are used and there's a fun giant bug mini-movie and a too. Jill Schoelen, Tom Villard star with Dee Wallace Stone, Ray Walston, and Tony Roberts. *POPCORN* was filmed in Kingston, Jamaica which explains the reggae band.



THE AMBULANCE (Epic, 90) D/S Larry Cohen P Noctesuma Esparza, Robert Katz

Cohen is back in top form (after the awful comedy *WICKED STEPMOTHER*). *THE AMBULANCE* has an effective but simple premise, good acting, lots of mean, sarcastic and eccentric characters, great NYC location work and some excellent action sequences. A mysterious old ambulance picks up people suffering from diabetes and takes them to a secret hospital that sells their bodies. A Marvel cartoonist (Eric Roberts) who witnessed a kidnapping tries to convince some cops (James Earl Jones and Megan Gallagher) that he's not crazy and a feisty old New York Post reporter (Red Buttons)

helps. With Eric Braeden as the main villain doctor, Laureen Landon, Cohen's daughter Jill Gatsby, Stan Lee as himself and stirring music by Jay Chattaway. **THE AMBULANCE** deserves a theatrical release. (So does **MANIAC COP II** which Cohen produced and wrote).

MEET THE APPLLEGATES (Media, 89) D/S Michael Lehmann, S Redbeard Simmons, P Denise Di Novi

Everybody seemed to like **HEATHERS** by Lehmann, but not this, his barely released followup, and now that he was director for hire on **HUDSON HAWK**, **APPLLEGATES** is destined to be dismissed even more. It's a pretty devastating (and funny) look at how modern life in the USA can ruin and devolve even the closest family, disguised as a science fiction comedy (or an "Eco-comedy" as it was promoted). Like **HEATHERS**, it's set in suburban Ohio. Ed Begley Jr., Stockard Channing and their family of giant garbage eating Brazilian cockroaches arrive near Akron on an important mission and disguise themselves as a "typical" American family. Almost immediately, they're seduced by TV, drugs, heavy metal music, sex, and alcohol. The daughter becomes a bitter pregnant lesbian and the mom becomes a credit card junkie/shoplifter. They drop their vows and all secretly spin cocoons around tasty humans. **MEET THE APPLLEGATES** is a unique bizarre movie and the human cockroach makeup and special effects are excellent. Dabney Coleman in drag was a bad idea though.

THE BONEYARD (Prism, 90) D/S James Cummins, P Richard F. Brophy

Here's another welcome release with a difference. It's suspenseful, serious and surprising, but has some unexpected laughs too. The scary, slimy mummy-like little cannibal zombies in an old city morgue are Oriental style "Keoshe" kids with tails. Star Deborah Rose plays the reluctant psychic heroine, who just happens to weigh about 300 lbs. Former Corman regular Ed Nelson (**THE BRAIN EATERS!**) is a patient cop called Jersey, Phyllis Diller (without a wig) is a mean, nasty old woman who runs the morgue, and Norman Fell (!) with a ponytail and earring, is a mortician. You won't believe the Big Daddy Roth look monster that Diller becomes - or the giant poodle monster!! Filmed in Statesville and Asheville, North Carolina.

MOM (TWE, 89) D/S Patrick Rand, P Leon Dudevoir

A new blind roomer (Brion James with a ponytail) turns out to be a cannibal/vampire monster and bites his elderly landlady. The life of her L.A. TV newsman son (Mark Thomas Miller) is ruined when he finds her feeding in a back alley ("Mom!") and tries to keep her locked up at home. Jeanne Bates (also in **SILENT NIGHT DEADLY NIGHT IV**) is great as the vampire Mom. The sight of this grey haired lady wearing shades on a relentless search for victims is pretty outrageous. Most of the killing is offscreen, but after a while she mutates, has

a man's voice and starts throwing people around. Stella Stevens (in her mid 50s) shows up as a sexy drunk hooker and Claudia Christian is a victim. James is also good with his creepy dark voice, but disappears to soon. Would make a good double bill with **THE BONEYARD**.

LOBSTER MAN FROM MARS (I.V.E., 90) D Stanley Sheef, S Bob Greenburg, P Eyal Rimmon, Steven S. Greene

A young amateur filmmaker shows his movie to a producer (Tony Curtis) who decides to release it as a tax loss (like in **THE PRODUCERS**). The film within a film is a pretty fun in-joke filled nod to **TEENAGERS FROM OUTER SPACE**, **ROBOT MONSTER** and **IT CONQUERED THE WORLD**. Deborah Foreman and Anthony Hickox (a young director in real life) star, with Patrick MacNee, Billy Barty, Phil Proctor, Wally from **OZZIE AND HARRIET**, and the voice of Dr. Demento. They even used Bronson Canyon for a location, but the **ROBOT MONSTER** clone is way too skinny! It opens with a remake of the B52s "Rock Lobster".

MURDER BY HATCHET!

THE WORLD'S DEADLIEST... MOST DIABOLICAL BROTHERHOOD!
BLOODY ASSASSINS WHO TERRORIZE THE ORIENT!

The
Tong
strikes
by night...
and
bullets
can't
stop its
drug-crazed
hatchetmen!

THE
TERROR
OF THE
TONGS

STARRING

CHRISTOPHER LEE

YVONNE MONLAUR · GEOFFREY TOONE

written by JIMMY SANGSTER · produced by KENNETH HYMAN · directed by ANTHONY BUSHELL
A HAMMER FILM PRODUCTION · A COLUMBIA PICTURES RELEASE

EASTMAN **COLOR**

OZONE ATTACK OF THE REDNECK MUTANTS (Muther, 88) P/D Max Devlen, S Brad Redd, P Max Raven

We probably didn't need another low budget comic redneck zombie movie, but this one's actually pretty good. Blue Thompson stars as a tough (part Oriental) ecology minded young woman and Scott Davis is a rich jerk. They encounter green slime drooling, neck biting, bloody faced zombies out in the sticks. With lots of good insults and corny accents, decapitations, a bizarre talent contest at the general store and some John Waters touches along the way. If you can get past the guy puking and a loud comic "mom" interrupting the story, you might like OZONE too. It was shot on super 8.

20s

WEST OF ZANZIBAR (Dark Dreams, 28) D Tod Browning, S Elliot Clawson, P Irving Thalberg

A skeleton in a coffin is the first thing you see in this MGM Lon Chaney movie and director Browning never lets up. The convoluted plot is about Phroso the illusionist and magician and how he becomes the sadistic, vengeance seeking "Dead Legs" in the African jungle. Chaney is incredible. He's very convincing as a pathetic cripple crawling like a baby in a church or dragging himself across a filthy floor, he's scary with his mean leer and bald head and he acts up a storm, sometimes laughing and crying in the same scene. He eats fire and breathes smoke! Browning includes several mind boggling sequences like the quick "evolution" scene showing insects and spiders, followed by alligators, then men. Most of the film takes place in an atmospheric jungle and involves voodoo, cannibals, death ceremonies, dancing native women (giving Chaney a private show), prostitution, and a great "monster" with two heads and lots of skulls. The excellent cast includes Lionel Barrymore, Warner Baxter as alcoholic soaked "Doc", and Mary Nolan as the bitter, fallen woman. A lot happens in only 63 minutes (6 minutes were removed by some jerk decades ago), the tides are excellent and the print is fine. KONGO, a 32 remake with Walter Huston is also floating around on video.

CANADA

SCANNERS II: THE NEW ORDER (90) D Christopher Duguay, S B.J. Nelson, P Rene Malo

The cinematography, special effects and action sequences are excellent in this worthy sequel to David Cronenberg's 81 hit and yes, more heads blow up real good. David Hewlett (star of PIN, another recent Canadian movie you should see) plays David, a nice vet student who doesn't know he's the son of Cameron Vale (and a scanner). Deborah Raffin is his sister. Yvan Ponton, as an evil police chief uses junkie-like scanners at the Neurological Institute for his "new order" law enforcement plans. A scary long haired scanner causes chaos at a video arcade and eventually has it out with the good scanners. There are rumors that several versions were shot for different markets so this might be cut by the time you see it. SCANNERS III has already been filmed, but this one won't be released in the U.S until October.

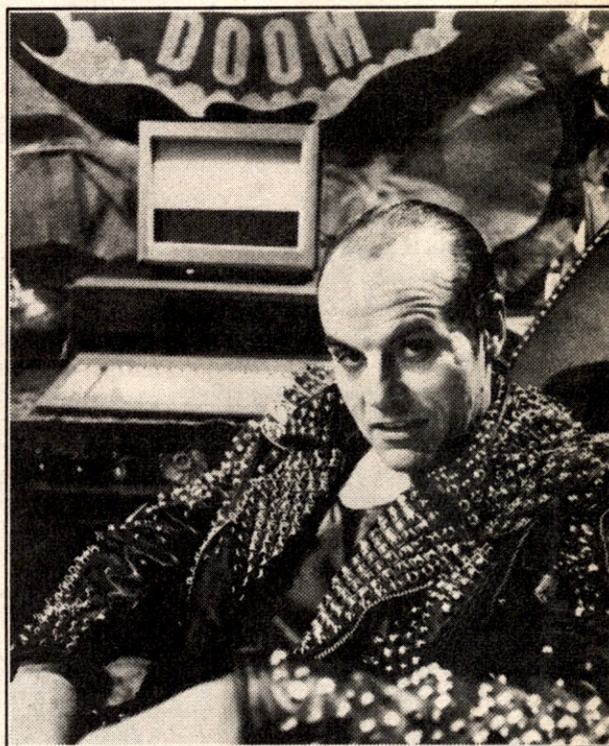
ROADKILL (89) P/D/act Bruce McDonald, S/act Don McKeller, P Colin Brunton

ROADKILL is a good black and white cosmic road/journey movie in the Jim Jarmusch vein. The naive Ramona (who narrates) is sent by her boss in Toronto to "terminate" the tour of The Children Of Paradise rock band. Her journey involves a pot smoking cab driver, a would-be serial killer, a drive-in theatre, an underage boy, a hot dog vender whose taken a vow of silence, and a van full of documentary filmmakers who want her to star in their

film and make her drive, despite the dead muskrats on the road, "If you wanna drive, you gotta kill." She goes all the way north to Thunder Bay where everything comes together. The Ramones, Cowboy Junkies and The Paupers are heard, Nash The Slash plays and burns his violin and Joey Ramone appears as his self. The tape and soundtrack are available in Canada.

DESTINY TO ORDER (Off Hollywood, 89) D/S Jim Purdy, P Seaton McClean, Jonathon Goodwill, John Kramer

A young writer meets (and becomes) his own creations in this droll hip fantasy. Stephen Ouimette stars as the "everyman" writer J. D. and narrates in the pulp noir style. DESTINY goes all over the place since the studded leather jacket wearing villain (the great Michael Ironside from SCANNERS) steals the computer disc containing a detective novel and controls J. D.'s life. The confused guy "becomes" an alcoholic detective, a skateboard kid, and even a hooker. Ironside makes him/her rap. The model of his dreams (Alberta Watson) becomes a stripper and big menacing biker sings opera. Some characters speak French (which is normal since this movie is from Montreal). DESTINY TO ORDER could have been better, but it's different enough to be fun.



DESTINY TO ORDER

FRIEDMAN

JOHNNY FIRECLOUD (Prism, 74) P/D William A. Castleman, S Wilton Denmark, P David Friedman, Peter B. Good, Anton Wickremasighe

If you crossed BILLY JACK with 2000 MANIACS, you might come up with this vengeance story of the martial arts fighting Nam vet Indian Johnny (played by Puerto Rican Victor Mohica). Local Indians are humiliated, raped and even lynched. Johnny scalps a man, plants an axe in a skull, lights dynamite tied to a man's crotch, buries another man up to his neck (and pokes his eyes out) and hangs and whips Ralph Meeker (as the hateful corrupt guy who runs the small town). The shocking gory effects were by Joe Blasco (he also did ILSA) who now runs an effects

school in Hollywood. Scene-stealing Frank DeKova is the pathetic alcoholic old Indian grandfather. **ALL MY CHILDREN** star David Canary is the good cop. Christina Hart (**THE STEWARDESSES**) is Johnny's ex girl friend. The only real American Indian in the cast (most of them look Italian) is Marlon Brando's friend Sacheen Littlefeather of the 72 Academy Awards fame. She seems to have used a lot of silicone.

NATURE'S PLAYMATES (Video Dimensions, 62) D Hershell Gordon Lewis, P/S David Friedman, S Bently Williams, P Thomas J. Dowd

A cheery blonde private eye (Vicki Miles) and her male partner (who resembles Kennan Wynn) pose as a brother and sister and go to nudist camps searching for a missing husband with a Navy tattoo. Miles (a.k.a. Allison Louise Downe) went on to star in **GOLDILOCKS AND THE THREE BARES**, **BOIN-N-G** and others by Friedman and Lewis, then switched to production jobs and wrote the screenplays for **THE GRUESOME TWOSOME** and **SHE DEVILS ON WHEELS!!!** In this one, she wears lots of makeup and high heels while going "natural". The nude highlights are women on a trampoline and a twist contest! The tape of this color feature is in black and white.

ITALY

SONNY BOY (Media, 87) D Robert Martin Carol, S Graeme Whifler, P Olividio G. Assonitis

If you're looking for something really different, rent **SONNY BOY**. It's a warped tale about a baby kidnapped by a criminal "family" in New Mexico. As he grows up, his tongue is cut out and he's treated like an undesirable dog in a wire cage. He devolves into a pathetic innocent teenage "animal man" killer (Michael Griffin) who narrates his life story. The casting director deserves credit for putting together big Paul L. Smith as "Papa", the leader, David Carradine, in drag (always) as his wife (!) Pearl, Brad Dourif as the manic long-haired Weasel, sniveling Sydney Lassick, and Conrad Janis (as a discredited doctor who sews a monkey tongue in Sonny Boy's mouth). All of the actors are excellent. Not just a sick exploitation movie, **SONNY BOY** has many inspired, funny and surprising moments. Even the simple desert set is great. There's a trailer in a junkyard with a guard tower and a pyramid filled with stolen goods. Papa is also a surreal artist and enjoys blowing up cops with a cannon. Carradine also sings the title song.

ARENA (TWE, 88) D Peter Manoogian, S Danny Bilson, Paul Demeo, P Irwin Yablans

If you liked TV shows like **BATTLESTAR GALLACTICA** you might make it through this juvenile conic science fiction from Charles Band. A blonde hunk hero fights goofy looking creatures in armor in front of a big crowds on a star station. With Claudia Christian (**MANIAC COP II**), Shari Shattuck (**THE NAKED CAGE**), who sings, Hamilton Camp (with four arms), Jack Carter as the fight commentator, and another **STAR WARS** cantina spoof. John Buechler and Screaming Mad George both worked on the many creatures.

TROLL 2 (90) D/S Aristide Massaccesi

TROLL was terrible, but at least it had a fun cast. This "sequel" is stupid, laughable and has some of the worst acting EVER. With cannibal goblins (midgets in rubber masks), irritating teens, a dead grandfather and an anti-meat sermon. It stars a kid, who at one point pisses on the dinner table to stop his family from eating green food. Costumes by Laura Gemser. The

director, better known as Joe D'Amato is credited as "Drake Floyd". To be released sometime soon if anybody cares.

60s



MACUMBA LOVE

MACUMBA LOVE (Something Weird, 60) P/D Douglas Fowley, S Norman Graham

Douglas Fowley was a New York actor (**MR. MOTO'S GAMBLE**, **THE DEVIL WITH HITLER**, **MIGHTY JOE YOUNG...**) who usually played villains. His lone effort as a director was **MACUMBA LOVE**, a voodoo movie filmed in Brazil in "flaming Eastmancolor". Walter Reed (**SUPERMAN AND THE MOLE MEN**) is the sarcastic, divorced novelist hero living on a tropical island and having an affair with Venus, an heiress who likes to wear revealing bathing suits, flirt, dance and sing. His reserved grown British daughter Sarah is jealous of Venus, but has a young husband Warren (William Wellman Jr. - his father directed **THE NEXT VOICE YOU HEAR**) who says, "Dames, they drive ya crazy!". Venus is played by Ziva Rodann and Sarah is played by June Wilkinson. Both of them were considered hot stuff at the time, so this movie has an adult edge to it. It all starts with an impressive long action-packed voodoo dance ceremony scene (good, but not as outrageous as our # 5 cover) with black women doing the limbo, screaming loudly and sacrificing a lamb. Mama Rataloy (Ruth De Souza) keeps a man tied up in her back room. When she sticks a pin in his eye the entire screen turns red. The plot concerns snakes, voodoo dolls, gris gris, and the mysterious Dombahla. Ziva even sings "Danse Kalinda", later on Dr. John's first Atco LP.

SEX AND THE COLLEGE GIRL (Strand VCI, 64) D/S Joseph Adler, S, William A. Bairn, Warren Spector, P Robert N. Langworthy, Ben Parker

Originally called **THE FUN LOVERS** (but retitled in 1970), this mild drama is now part of the Joe Bob hosted "Sleaziest" series - but it shouldn't be. It was shot (in color) in Puerto Rico by

Floyd Crosby and concerns a no good, rich, gambling, drinking playboy piano player. Charles Grodin, in his first role as the shy, glum, drag of a best friend acts just like Grodin does now, only not as good. Richard Arlen and Luana Anders are better. There's a party scene copied from *La Dolce Vita*, and some twist dancing, but mostly just relationship problems and *TALK*. Director Adler later made the much more interesting *SCREAM BABY SCREAM*

MORE BOUNCE TO THE OUNCE SHOW!

SEE FOR YOURSELF!
IT'S THE NAME OF THE GAME!



SEX AND THE COLLEGE GIRL

PARTY GIRLS! PARTY BOYS!



NO HOLDS BARRED!
They are ripe for kicks and willing to try just about everything!

SAVAGE INTRUDER (Unicorn, 68) P/D/S Donald Wolfe

Obscurities like this crazed R-rated travesty are always welcome at *PSYCHOTRONIC* headquarters. 30's star Miriam Hopkins (in her last role) plays a *HOLLYWOOD BOULEVARD* type living in a mansion (actually the Norman Talmage estate) run by Gale Sondergaard. John David Garfield (the look-a-like son of the late great John Garfield) plays the pushy, sarcastic new live-in personal attendant - with an attache case full of weapons. Garfield has frequent disturbing and grotesque psychedelic flashbacks, the Oriental female cook is decapitated, and a midget offers coke and acid at a hippie party. Hopkins imagines (?) herself "Queen of the Christmas parade" and (in her late 60's) has a nearly topless scene. Some effects are good for the time, like when a bloody hand is chopped off. Other's are terrible, like when an obvious mannequin stands in for a "dismembered body". And former Stooge Joe Besser plays a tour bus driver. What more could you want? Also know as *THE COMEBACK* or *HOLLYWOOD HORROR HOUSE*

GORDON

ROBOTJOX (RCA/Col., 89) D Stuart Gordon, S Joe Haldeman, P Albert Band

In post nuke Siberia, televised "games" are played by heros inside of giant transformer type robots. The losers are crushed. After 300 spectators are killed when the "good" robot falls on them, Achilles, the hero inside quits. Athena, a determined synthetic black woman "tubie" (Ann Marie Johnson) tries to replace him, but sabotage causes more problems. Paul Koslo is the Russian villain. This PG-rated adventure filmed in Italy has great David Allen created robots but not what anyone would expect from the director of *REANIMATOR*. Also with Jeffrey Combs in a bit part. Producer Band has characters in *ROBOTJOX* saying *CRASH AND BURN*, the name of his other recent robot movie -

which uses leftover FX scenes from this one. Characters also say *Robojox*, the original title, changed for legal reasons after the makers of the *ROBOCOP* movies objected.

THE PIT AND THE PENDULEM (Paramount, 91) D Stuart Gordon, S Dennis Paoli, P Albert Band

This is more like it. Gordon shows us the horrors of the 15th century Spanish Inquisition and makes his best film since *FROM BEYOND*. Star Lance Henrikson is perfect as the Grand Inquisitor. He kneels on broken glass and has himself flogged but has fevered visions of the young Maria, who he has accused of being a witch. An old woman eats gunpowder before they burn her. A little boy is whipped while his mother is strangled. Oliver Reed shows up as a sensible Italian cardinal, Jeffrey Combs is there and Tom Towles from *HENRY* is pretty ridiculous as a soldier. There's some intentional humor along with all the suffering and torturing too. A dried up corpse gets 20 lashes, then the bones are ground up. The script has nothing to do with the Corman film of the same name, but does have the famous pit at the end. Filmed in Italy.

70s

LEGACY OF SATAN (Abacus, 73) P/D/S/editor Gerard Damiano, P Lou Parrish

Here's a forgotten 70s movie that should stay that way. An evil doctor and his blood-drinking followers who worship "Lord Rakish" lure people to a "costume party". People are killed (and talk a lot) and a woman (Lisa Christian) becomes the new "queen". The master says things like "You pitiful worm under my feet!" and mutates at the end. This slow movie has an irritating buzzing synthesizer score that sounds like *ELP* outtakes. Director Damiano is better known for his many porno movies including *THE DEVIL IN MISS JONES*.

DOWN UNDER

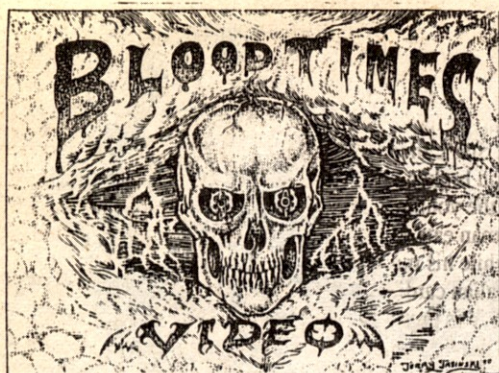
NEXT OF KIN (Media, 82) D/S Tony Williams, P Robert Letet, S Michael Heath

Linda (Jackie Kerrin, who looks sorta like Nastassia Kinski) inherits her mother's retirement home, which seems to be haunted. Her mother's diary describes "the evil in this house". Lots of characters are killed, and in one of the dream sequences, a (very real looking) dead old man shows up floating outside a window! *NEXT OF KIN* has an effective Klaus Schulze score, excellent cinematography, and an action packed explosive ending. Although slow and moody (parts resemble *THE SHINING*), it includes an eyeball stabbing, a head blown off and other surprises. This little-known scary movie was filmed in New Zealand and New South Wales.

MESMERIZED (Vestron, 84) D/S Michael Laughlin

This gothic melodrama set in the 1880s is told in flashback by Victoria, an orphan (Jodie Foster) while she's on trail for murder. A creepy rich businessman with a serious rat problem (John Lithgow) marries her, watches her through a hole in her bedroom wall, makes her trim his nose hairs, has his servant spy on her, and worse. Jerzy Skolimowski (*THE SHOUT*) wrote the original treatment based on a real story. *MESMERIZED* is much more serious and a lot less fun than Laughlin's *DEAD KIDS/STRANGE BEHAVIOR* (80) or *STRANGE INVADERS* (83). The late Harry Andrews plays Victoria's stern father-in-law, a pastor (Michael Murphy) uses "the new revolutionary science" hypnotism, and Dan Shor plays her brother. (Murphy and Shor were both in *DEAD KIDS*). The Tape opens with an ad for Joyce Jilson, "White House Astrologer" (!)

Reviews Part Two begins on page 49.



Make all orders payable to: LOUIS PAUL
44 East 5th St.
Brooklyn, New York
11218

The European Horror Specialists

Rare HORROR, TERROR, SCIENCE FICTION, ADVENTURE & EXPLOITATION Films On VHS Video. Hundreds of titles available. Many never before available in the U.S. Many Overseas Features by Jean-Pierre, Argento, Mario A. Lombardo Nova and others. Send two 25c Stamps And a SASE for Our Large List!

Mexican Features (in Spanish):

SANDY & NIDE DEVEN IN ATLANTIS (68)
BLACK PIT OF DR. H (58)
SANDY VS THE VENGEANCE OF THE VAMPIRE
WOMEN (69)
WHISTLING WOMEN VS THE KILLER ROBOT (69)
WORLD OF THE VAMPIRES (60)

STARWAVE Features

ATOMIC BULERS OF THE WORLD (59)
ATTACK FROM SPACE (79)
EVIL BRAIN FROM OUTER SPACE (79)
INVASION FROM SPACE (79)
INVASION OF THE NEMPHO MEN (79)
LIANE, THE JUNGLE GORGESS (76)
NATURE GIRL AND THE SLAYER (64)
CALIFORNIA: THE FANTASTIC SUPERMAN (67)
ANGELMAN (67)
SUPERAND VS DIABOLUS (67)
WHISTLING WOMEN VS THE AZTEC MUMMY (61)

European Horror

HOUSE OF INSANE WOMEN (aka
Exorcism's Daughter)
JOURNEY TO THE LOST CITY (58)
RETURN OF DR. MURDER (61)
BREAKFAST AT THE HANGESTER
MURDER
CAT O' NINE TAILS

Many more rare & obscure Sci-Fi, Horror, Adventure, Cult & Exploitation Films available.

All of the titles in this ad are available for \$18 Each (\$2.50 add for first title, \$1 each additional title.)

Overseas customers, please add an additional \$1.25 per title.

All tapes are shipped PRIORITY MAIL or UPS in the U.S. & AIR MAIL overseas & Canada.

All orders are processed when Bank checks and Money Orders clear. Most orders are shipped within one to three weeks.

Any Questions: Call the BLOOD TIMES VIDEO hotline: (718) 972-8082

ALL VIDEOS ARE RETURNED ON A (USPS) NYE BRAND WE DATE. ALL ORDERS ARE FOR US ONLY. ALL TITLES LISTED ARE RETURNED TO ME IN THE FUTURE. (RETURN OR REFUND) WITH NO REASON GIVEN OR DATED. AND ARE SOLD FROM ONE COLLECTOR TO ANOTHER.



BACK STREET JANE (1989)

A modern film noir featuring dope, beautiful girls, blackmail and murder. Recommended for adult audiences.

Send two 25 cent stamps for our new illustrated catalogue (free with order)

ALL MOVIES \$14.95, plus 1.00 per tape for postage and handling - VHS ONLY - COLORADO ORDERS PLEASE ADD 3.5%

ALL FEATURES ARE RECORDED ON HIGH QUALITY VIDEOTAPE (SP mode) FROM TOP GRADE MASTERS AND SHIPPED IN PROTECTIVE VINYL BOXES.

Send check or money order to:
SCORCHED EARTH PRODUCTIONS
2201 South Clayton, Denver, CO 80210

GREAT CRIME FILMS

...at great prices!

DETOUR
THE 3RD MAN
'PIOT SQUAD'
"RIFLE"
PRISON BREAK
D.O.A.

GANG BUSTERS
DIABOLIQUE
QUICKSAND
and many others
+ HORROR AND SCI-FI FILMS

FROM THE ARTIST WHO BROUGHT BETTY PAGE INTO THE 90s (AND CREATED THE ROCKETEER)
JUST TEASING THE DAVE STEVENS
POWDER BOOK



16 frameable full color paintings by the masterful illustrator who helped to reintroduce cult model Betty Page to a new generation of fans--and created this summer's blockbuster film *The Rocketeer* in the process! Printed on high-gloss paper and bound in an over-sized 11" x 15" format, *Just Teasing* is a fitting showcase for the stunning pin-up art--"the kind men like"--of Dave Stevens, the Vargas of the 90s! **SOFTCOVER \$14.95 SIGNED/LIMITED HARDCOVER \$45.00** (Add \$3.00 per book for shipping)

SEND CHECKS OR MONEY ORDERS (IN U.S. FUNDS ONLY) TO:

URSUS IMPRINTS, 5539 JACKSON, KANSAS CITY, MO 64130

BOOK Reviews



DIVA - CINEMA 1951-1965 (Glittering Images, \$29.95)

No American company would ever think of publishing an obsessive, adult, high quality book like this. DIVA covers an important international "golden age" of erotic movies that often mixed sex with horror, and surrealism. The editors of this amazing, very European 96 page, large sized book are as excited about Russ Meyer, Terrence Fisher, Mario Bava and Irving Klaw movies as they are about Hitchcock, Fellini and Bunuel. An entire chapter is given to each of their "magnificent 10": REAR WINDOW,

THE SEVEN YEAR ITCH, LOVE IS MY PROFESSION (a Bardot film), HERCULES UNCHAINED, TOO HOT TO HANDLE (Mansfield), PEEPING TOM, THE HORRORS OF SPIDER ISLAND, THE VAMPIRE AND THE BALLERINA, LA DOLCE VITA, and THE BLOODY PIT OF HORROR!

Rare photos (some in color) and artists interpretations and fantasies (some very X rated) are included for each film. An incredible illustrated year by year filmography section might give you an entirely new perspective on film history and make you wonder, "Why can't I see some of these movies uncut? - or just see them at all!?!". As the much quoted Ado Kyrou said, "These flashes of eroticism in mediocre, or even definitely horrible movies have always intoxicated me with happiness." All of the text is printed in Italian, French and English. If DIVA sounds

interesting to you BUY A COPY - you won't be dissatisfied! Prevue magazine sells DIVA (and some other books from the Italian Glittering Images series) mail order. (215) 374-7477 for info. An H.P. Lovecraft book is promised soon.

SO YOU WANT TO MAKE MOVIES (Pineapple Press, \$18.95) Sidney Pink

Although he's not as well known, Pink's entertaining show biz autobiography is as fun to read as the recent books by Roger Corman and David Friedman (buy all of them!). Pink's career started at the old Grand National studio in the 30s. He ran burlesque houses and showed roadshow hits, worked with Arch Obler on the first 3-D feature (BWANA DEVIL) and by the late 50s was a producer, director and writer. You probably know his

unique science fiction hits: ANGRY RED PLANET, REPTILICUS, and JOURNEY TO THE SEVENTH PLANET (all made in Denmark), but Pink made nearly 30 other features (many in Spain) including PYRO, WITCH WITHOUT A BROOM, THE BANG BANG KID and THE MAN FROM O.R.G.Y. Pink says what's on his mind and tells you all about how he managed to finance his international co-productions and what actors were too drunk to work. Note to spaghetti western and/or Jesus Franco fans: Pink produced pre-Leone westerns in Spain, he discovered Soledad Miranda, and bailed hash smoker Margaret Lee out of a Madrid women's prison!

VISIONS FROM THE TWILIGHT ZONE

(Chronicle, \$19.95) Arlen Schumer

Rod Serling's TWILIGHT

ZONE series (59-65) has already been the topic of a magazine and several books. This new book however, takes an effective new approach. Don't look here for complete cast and credit information. VISIONS... is heavily illustrated with incredible black and white freeze-frame



Rod Serling

photos taken off a TV screen (often with a TV shaped border) and words from the script or Serling's on-screen comments, sometimes printed REAL BIG over the photos (like some 60s Marshall McLuhan media books I used to have). The "Eyes Of The Beholder" episode gets the most complete treatment. It helps recreate an episode in your mind and drives home all the thought provoking irony, moral questions, politics and cosmic thoughts that Serling snuck into our living rooms - and points out how lame TV has become.

ROADSIDE HOLLYWOOD

(Contemporary, \$9.95) Jack Barth

Barth, who writes for Spy, Film Comment and other fine publications has written a series of American "road" books. This handy illustrated book points out movie related historical sites, wax museums, ghost towns, celebrity statues, tourist traps, and the birthplaces (or graves) of stars. You can find out exactly where the Baltimore house in PINK FLAMINGOS or The Minneapolis First Avenue theatre from PURPLE RAIN are. Did you know that Jackie Gleason's Miami mausoleum has "Away we go!" chiseled on the marble steps? I didn't know that Steubenville, Ohio had a Dean Martin Boulevard, or that Marion, Ohio had a popcorn museum, but the next time I'm in my home state I'll make an effort to visit both. L.A. is left out since several similar books cover Hollywood (there's a good one about NYC too), but 48 states are grouped into 10 chapters. Maybe he's planning whole books on Hawaii and Alaska.

SCIENCE FICTION STARS AND HORROR HEROES

(McFarland, \$35) Tom Weaver

This book is for everybody who buys Fangoria and Starlog just for the interviews with (usually retired) people from the PSYCHOTRONIC past. To collect the magazines containing all 25 of these choice interviews (a few were in Filmfax) would cost a lot more than this 448 page illustrated book. It's a worthy sequel to Weaver's "Interviews with B Science Fiction and Horror Movie Makers" (PV #4). Some of my favorites here are the beautiful Acquafredda (whose mother was an Arapaho Indian), the late Robb White (he wrote William Castle's best movies), Jerry Warren star Katherine Victor, Phyllis Coates and Robert Shayne. Some behind the scenes people interviewed are Gordon Hessler, Herk Harvey, and Richard Matheson. Complete filmographies are included (for actors

only) and there's a very good index. Give McFarland a call at (919) 246-4460.

FAMOUS MOVIE DETECTIVES II (Scarecrow, \$47.50) Michael R. Pitts

This illustrated update of Pitts, 79 book has 14 chapters covering films featuring Holmes (112 titles), Hammer, Marlowe, Poirot, Marple, Mason and other famous detectives, plus short sections for 23 others like Lew Archer, Tony Rome, Auguste Dupin and even Shaft and Kojack. Characters that haven't appeared in movies since the first volume (Chan Ellery Queen...) are not included. Cast and production information is included plus lists of novels. You can call (201) 548-8600 to order Scarecrow books, or request a catalog of film books.

THE MODERN HORROR FILM (FROM THE CURSE OF FRANKENSTEIN TO LAIR OF THE WHITE WORM) (Citadel \$15.95) John McCarty

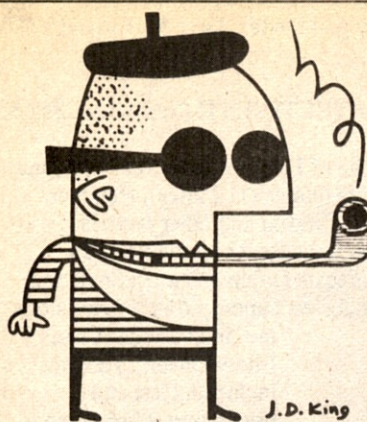
THE MODERN HORROR FILM is more like a sequel to CLASSICS OF THE HORROR FILM than William K. Everson's own follow-up (PV#8). It covers 50 films chronologically from 57 (THE CURSE OF FRANKENSTEIN) to 88 (THE LAIR OF THE WHITE WORM). McCarty's choices are heavy on Hammer (13 titles)



Margaret Hamilton from Cleveland, not in *ROADSIDE HOLLYWOOD*.

and Polanski (5). It's nice to see whole chapters on SCREAM OF FEAR (61), THE DEVILS (71), THE TENANT (76) THE HILLS HAVE EYES (77), and NIGHTMARE ON ELM ST. (84), but some readers might question the inclusion of STRAW DOGS (71), THE WITCHES OF EASTWICK (87), LADY IN WHITE (88) or the PSYCHO sequels. This book has lots of good photos and some frame blow-ups plus a few pictures obviously reproduced (badly) from other books. McCarty has written (or co-written) Splatter Movies, The Little Shop Of Horrors Book and others, but for some reason, his best book, The Amazing Herschell Gordon Lewis, isn't mentioned in his credits.

LEAD POISONING - 25 TRUE STORIES FROM THE WRONG END OF A GUN (Paladin, \$29.95) is by Chris Pfouts, former editor of Iron Horse magazine. The true stories tell how veterans of several wars, Kent State, and typical American streets were shot and lived to tell about it. Paladin - POB 1307, Bolder, CO 80306.



J.D. King

record reviews



Even without the Russ Meyer bandname, most PSYCHOTRONIC readers'd probably be familiar with **MUDHONEY** by now. If not, then their progeny: about a third of the bands in indieland've copped licks/style/content from these bozos, and if their shifty label is responsible for releasing some of the direst retro dross of recent times in between their

intermittently wonderful nuggets (Headcoats, Beat Happening), well fuckit...the band at least has pooted out one of the few records of the past three years to be worth repeated spins in it's entirety, as opposed to excising the few valuable tracks onto tape. Yeah, yeah, I know, the last LP wasn't anything to get stiff about, but the promise of the precedent EP & 45s is recalled and rejuvenated on **EVERY GOOD BOY DESERVES FUDGE**, a searing blast of damaged artmetal blues as self-possessed and contemporary definitive as **NEVER MIND THE BOLLOCKS** or **FUNHOUSE** in their times. Okay, Nearly. EGBDF cops from both of the above, melding them into a record you can satisfactorily drink or trip to—in 1991. Talk about your fucking anomalies. (Sub Pop, 1932 1st Ave., #1103, Seattle, WA 98101).

ICKY JOEY's POOH is sort of a retarded little cousin to the preceeding, featuring the 2 best songs from their debut EP and...assorted lesser snorts & cackles. Crass, cranky, craftless,

this is 1990's hard rock with grass-stained knees and a runny nose. Essentially trivia, but appealing on the same level as pissing in your neighbor's sauna. (C/Z, 1407 E. Madison #41, Seattle, WA 98122).

Speaking of retro, **FUNHOUSE** and all that shit, the newest **MIRACLE WORKERS LP** further chronicles their plummet

from new northwest garage kings (way pre-trend...1984...in association with then-rat Fred Cole, prior to his forming the wild and wicked Dead Moon) to current dullards watercoloring pale mixtures of Detroit, MTV metal, and Greg Shaw's **Crawdaddys**. Two points for the imitation blues harp licks stolen from the first **Black Sabbath LP** of all places, garnering them a total of...two points. On the same level, **METAL MIKE's EP** has as little omph as any **Angry Samoan** track from the last decade, and as far as **ANTIETAM** is concerned, I've got LP & cassette (with xtra trax) versions, and have yet to make it halfway through either. Fact of the issue: bands get worse. Give 'em time, everybody sucks. (XXX, POB 862529, L.A., CA 90086).

"There are only a

handful of worthwhile bands in Dull-ass and now they're all on one very soon hard-to-find slab." The quote from from **Lithium X-Mas**, the label **Rockadelic**, the slab **TO HELL AND BACK**. (Ed.: the 10 song comp has 2 cuts each by **BURNIN' RAIN**,



BIGGER THAN GOD, LITHIUM X-MAS, SCREEN TEST and 1 each by **BAG, OTHER SIDE** and **HASH PALACE**. The impressive 3 color foldout cover features ad art from **THE DUNWHICH HORROR**. I've toasted purple praises to the band and label before, in these pages and elsewhere, even drawing parallels twixt the latter and the higher-profile bubs in the first paragraph, so lets just cut quick to say that there's very little musical waste in this psychedelic compilation. Unless you're one of the 500 or so lucky saps, this is probably your last chance to own '88's finest ode to Spahn's illustrious spawn. (Rockedelic, POB 742801, Dallas, TX 75374).

ELEVENTH DREAM

DAY, I'll be honest, I've liked without liking much for years now. Thought 'em a bit overrated in the underground. Well maybe the rest of rock has sunk so low, maybe Albini's incessant bad mouthing has resulted in a positive backlash, or maybe—what the hell—**LIVED TO TELL** is just one hotshit sizzler of an LP. I vote the latter. Finally I understand all the Neil Young comparisons—'tis merely lazy critspeak for guitars that slam, shred and stab without resorting to distorting...much. Songwise, early Dream Syndicate seems closer to the mark, with their existential edginess and paranoid idealism. Which makes it sound like the shit don't rock, and granted, some of it don't. Swings though, slithers, snaps and snarls. Most tasty. Too bad American 'record' companies aren't bright enough to put their best product on vinyl instead of wasting it on those other crappy media. (Atlantic, available on LP from Germany.)

UPTOWN BONES sneaked their first LP past with a 1990 copyright, despite my being on the lookout since their "Locust" 45. That single (sans sleeve) pops up as a freebie indie the covers of this sprawling mess of an LP, as well as lending bits of riffs to various 'new' songs. The style back then could be likened to a sloppy, syphilitic Prisonshake; nowadays the sound is more like a Philadelphia Reverb Motherfuckers emulating pre-Sire Replacements. A squall I dig. (Black & Noir, 4 Rue Valdemaine, 49100 Angers France 41 87 92 23).

From the Uptown Bones to the **A- BONES**, and here goes with a few new singles. Don't ask me to take sides on the A-Bones/Gibson Brothers legal debate; I'd just as soon sit in the jury box and wing boogers at both, but vinylwise, I gotta toss my weight behind the Kicksters for now. A-side of their recent 45 is cheesy grease with a matching cover pic far outweighing the knowing smut smirk of the **GIBSON BROTHERS**' **THE MAN WHO LOVE COUCH DANCING**, although the real meat of the Bone is flipside, sung by secret weapon Miriam and showcasing an A-moral jizz jazz jab as rock solid and bleary as your very first tattoo, Betty Lou. From the same label, **THE LEGENDARY STARDUST COWBOY** finally settles down and enters the 60s singing atop a surf instrumental that Gene Vincent might've written for the NY Dolls. Flip is more of a Raunch Hands sort of thing, from back when they used to rehearse in Rod Serling's hamper. (Norton, POB 646 Cooper Sta. NYC 10003).



ANTIETAM

Speaking of twisted surf, **DET GLADE VANVIDD** popped outta nowhere with an ace 45 of sick distorto-punk mixing B-52's rhythms, Sonic Youth/Swell Maps instrumentation and vocals by Howdy Hitler. Jesus. Unfortunately most of the accompanying recs from this label; dealt in familiar mundane combos of hardcore and Sabbath redux. (Knall Syndikatet 032, Box 4386 Hospitalslokkan 7002 Trondheim, Norway.). Conversely **VACANT LOT** uphold the tradition of NYC's top current label for modern attitudinal R&R, with a pair of hi-voltage pop stompers that won't kick Jerry Lee outta your pantheon but still manage to dogpaddle right nicely in the rockpond. (Baylor, 48 Monitor St., Brooklyn, NY 11222). And

finally, Jettison Records from the much heralded new music mecca of North Carolina delivered a package of generally good-to-great 7-inch wax, best being the blind droning sheetmetal of **SCUPPERNONG**, and **PICASSO TRIGGER**'s white funk HM testosterone-gal rock. Balls -out babes. I approve. (Jettison, POB 2873, Durham, NC 27715). (ART BLACK)

We also received:
JOHNNY LEGEND - "House Of Frankenstein/Theme From 2000 Maniacs" (green vinyl, Sympathy For The Record Industry, 4901 Virginia Ave., Long Beach, CA 90805) and "Rubber Room, Night Of The Sadist" (red vinyl, Dionysus, Box 1975, Burbank, CA 91507. **ELROY DIETZEL** 3 song E.P. recorded in 57, featuring "Rockin Bones" and **THE GREAT GAYLORD** - "Squat With Me Baby/Do De Squat" (Norton), **CHEATER SLICKS** - "Chaos/Destination Lonely" (Gift Of Life, Germany), "You Don't Satisfy/My Little Red Book" (Sympathy..., on yellow vinyl), and "Heaven Is In Your Home/Go-Go Gorilla" (Dog Meat, Australia). Write them at 59 Royal St., Allston, MA., 02134. And from Triple X: The Ultra Under LP by **JEFF DAHL, DECADENT DUB TEAM** - Meltdown (multi color vinyl), Joe Wood (from T.S.O.L.) - "For What It's Worth/Red, White, and BLUE" (red vinyl), Dwony Mildew - Cool Nights E.P. (green vinyl), and **PYGMY LOVE CIRCUS** - "Beat on The Brat/Mick Jagger Killed Brian Jones". **COUNTER PUNCH** - Within Reach 4 song E.P. (Your Future Records, Box 62, Dyer, Indiana 46311. **THE BROOD** - "But You're Gone/You Don't Need Me" (Get Hip, PO Box 666, Canonburg, PA 15317. **DOLL SQUAD** - 3 song E.P. on red vinyl (WorryBird, Box 95485, Atlanta, Georgia, 30347. And **BRUJERIA** - 4 song Demoniac! E.P. (no address).

PAPA: Liberty has released **THE RIVINGTONS**, a great 23-cut CD that includes "The Bird's The Word", "The Shaky Bird", "Papa Oom Mow Mow" and "Mama..." It comes with a nice informative booklet with a complete discography too. Rhino's "Frat Rock Vol. 3" CD includes "Surfin Bird" and 17 other must-have 60s classics - and the liner notes were written by **PSYCHOTRONIC** contributor Richard Henderson.

SPARE PARTS

By DALE
ASHMUN



Wowiee doggies! Just got back to N'Awlins from NYC where I attended the American Booksellers Assoc. convention. I glommed a ton of goodies to review for my next column, but now I must dive into the plug pool and splash a deluge of SPARE PARTS at ya, brothers and sisters...

BOOK 'EM DANO Dept... One of the swellest perks of writing this column is meeting cool authors and getting signed copies of their work. In New

Orleans, Nancy Collins gave me a British edition of her chilling debut novel **SUNGLASSES AFTER DARK** (Kinnell). Nancy is busy scripting Swamp Thing comics for D.C. now and her third novel should be in bookstores soon. At the American Booksellers convention, Leslie Cabarga gifted me with a copy of **THE FLEISCHER STORY** (Da Capo). Leslie is a fine cartoonist, is easily the foremost authority on the work of Max Fleischer's cartoon studio, which flourished between 1920-1942 and created such immortal 2-D folks as Popeye and Betty Boop. **RAW Vol. 2 #3** features a beautifully paranoid cover by Robert Crumb, an amazing Binky Brown story by Justin Green and more twisted brilliance from the prolific pen of Drew Friedman. art spiegelman signed my copy over at Spring St. Books in Soho. Speaking of Drew Friedman, National Lampoon made a wise choice in hiring him as their new cartoon editor. He's already got Daniel Clowes in their and look for Pete Bagge, Crumb, Deitch and others to show up soon.

COOL COMICS DEPT... Check your neighborhood comic shop for these fine titles that crawled into our mailbox: **CURSE OF THE MOLEMAN** (Kitchen Sink) by Charles Burns is a gawjus color version of a "Big Baby" story originally printed (in b+w) by Raw Books. **EIGHTBALL #6** (Fantagraphics) by Daniel Clowes is simply one of the best titles being printed today. Fantagraphic boss man Gary Groth confirmed the rumor that Clowes has sold his Lloyd Llewellyn character to the Fox TV

network. Lawd, I hope they don't fuck that up! Scott Phillips sent me #1 and 2 of **HORNY BIKER SLUT** (Last Gasp). If you dig hard core explicit sex in comix (like I do!) and you're over 18, send \$4. (pp) for each issue to Last Gasp, PO Box 410067, S.F., CA 94141. **W.O.W.: THE WORLD OF WARD #1** (A.A.A.) is a boner inspiring collection of Bill Ward's big busted pin-up babes. Send an S.A.S.E. to 535 5th Ave., NYC 10018 for a flyer on

A.A.A.'s many fine Ward products.

BAD COMICS #1 (\$3 to J.R. Williams, PO Box 576, Hudson MA. 01749) collects 32 pages of dementia by Williams and lives up to the claims on the cover: "Bad for your eyes, bad for your mind, bad for your DOG!" Buy it today! Stephen Bissette sent us **TABOO #4**, the horror comic anthology he edits, which keeps getting **BIGGER** and better! Highlights of this 168 page issue include work by Alejandro Jodorowsky, Mobebius, Spain and Charles Burns. Big Daddy Roth fans will be happy to know **RAT FINK** comix #2 is out. Send an S.A.S.E. to World Of Fandom, 2525 W. Knollwood St., Tampa, FL 33614 for info on lots of cool Rat Fink items. Tundra Publishing (320 Riverside Dr., Northampton, MA, 01060) sent us John T. Tottleben's **FETAL BRAIN TANGO**, the second volume of their sketchbook series and it's a winner. Basil Wolverton's **SPACE FUNNIES** is from Archival Photography (14845 Anne St., Allen Park, MI. 48101) and reprints 3 Spacehawk stories from

the 50's. **CREEPSVILLE #1** (\$3.50 to Go-Go Comics, 1036 S. Ahrens, Lombard, Ill. 60148) is an amusing mix of Archie type teens and 50's sci-fi monsters.

ACE RULES DEPT... Cooler bookstores around the USA are selling **TWISTED IMAGE**, Ace Backwards collection of many years of his underground cult comic strip. If you can find it, send \$15.95 to Loompanics Unltd., Box 1197, Port Townsend, WA 98368. Ace's pal B.N. Duncan sent me his latest comic, **HANK**



AND HANNAH: OVER AND UNDER. Duncan publishes all kinds of Beat art and literary projects. For more info send an S.A.S.E. c/o B.E.F.P., 2425 College Ave., Berkeley, CA 94704.

THE MUSIC GOES ROUND AND ROUND DEPT... Tony Miller sent us his cool zine **FOSTER CHILD** (\$2 ppd) to Tony at 7635 Marcy Ct., Glen Burnie, MD 21060. #7 has a cover story on a lovely bunch of gals who call their band Barbed Wire Dolls. Send \$1 to Down Home music, 6921 Stockton Ave., El Cerrito, CA 94530, and you'll get a fab catalogue of all kinds of vintage jazz, blues, c+w, folk, rock discs and books you can blow your hard earned cash on!

THANKS DEPT... To Caroline B. for tuning me on to the Tarpoon Lounge in Grand Isle, LA, Kim Rancourt for the copy of "Porgy" (Shimmy Disc) the latest release from his band, When People Were Shorter And Lived Near The Water, the Psychedelic Solution (scene of this summer's Tattoo Flash art exhibit), and Lydia Lunch for her new CD, C.O.W. (Conspiracy Of Women).

...If you write to anyone mentioned here, please tell 'em **SPARE PARTS** sent ya, OK? Plugables can still be sent directly to me at 2231 Royal #4 (new apt. #1), N.O., LA 70117. Adios, Amigos and Amigas!(D.A.)

ZINES.. FORREST J ACKERMAN'S MONSTERAMA (#1, \$3.50), published by Fantagraphics, includes reprints from the earliest issues of Famous Monsters, and some unpublished rare photos. Hopefully **MONSTERAMA** will come out on a regular

basis. FJA autographed my copy at the Son Of Horror-Thon convention. **PARTS** (#6) is by Friday Jones (a woman) and is almost all about **RE-ANIMATOR**, H.P. Lovecraft, and the films of Stuart Gordon. The editorial tells how Jeffrey Combs got upset when he was shown an earlier issue with a drawing of reanimated penises on his face! 451 Moody St. #134, Waltham, MA 02154. **PURE IMAGES** (#3, \$2.50) looks like a comic book from the cover, but is about Monster Mania in 1957, Famous Monsters magazine and what led to it's creation and **THE CURSE OF**

FRANKENSTEIN. More quality, collectable stuff from Greg (Betty Pages) Theakston) at 88 Lexington 2E, NYC 10016. **ZOOMAR** (#2, \$2) is on blue and orange paper and it's by Barbara Jarvis. Articles are about the missing star Christopher Jones **WILD IN THE STREETS**) and Betty Page. In her "Bitchatorial" she considers selling out and renaming her zine Femgoria. PO Box 6920, Alexandria, Virginia 22306. **HORROR PICTURES COLLECTION - JOHN CARRADINE** The latest from Gerald Noel includes great Carradine photos from everything from **THE C-MAN** and **CURSE OF THE STONE HAND** to **DEMENTED DEATH FARM MASSACRE**. (distributed by Fantaco and

Titan - UK) **MAGAZINES OF THE MOVIES** (#2) is a must if you're seeking **MORE** zines. It's an exhaustive annual illustrated digest sized guide to over 100 pro and amateur publications about movies from around the world - plus ordering info. Ray Stewart, 45 Killybawn Rd., Saintfield, Ballynahinch BT24 7JP, Co. Down, N. Ireland. (M.W.)

ZOOMAR \$2

chris jones
bettie page
psycho rip-offs
beach movies
german chainsaw
massacre
& more !



NC-14 14 or Fights

Women edit good zines too.

HEY YOU...PAY UP!!!

Every issue of **FACTSHEET FIVE** magazine includes a list of people who owe the editor money. I like the idea. A self-published magazine's unpaid invoices can really add up. These people (and companies) have owed **PSYCHOTRONIC** money for a long time (some nearly 2 years!). If they all paid up, I could reprint #1. A few of these firms have folded. I'm sorry if their business plans failed, but they still owe money to **PSYCHOTRONIC**.

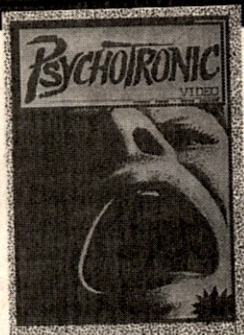
The top ten current offenders are listed in decreasing order according to their debt- the worst first. #1 - **DETROIT DIST.** - Michael Norman (of Southfield, Michigan) passed himself off as an "alternative" distributor. Apparently his idea of alternative is free. This slime-ball owes lots of money to many

magazines. He nearly put a few of the smaller fanzines under. I'd like to hear from any stores who have dealt with (or are dealing with) this guy. #2- **KIMS VIDEO** (NYC). #3- Rick Noll/**BONAFIDE RECORDS** (York, PA). #4- Mike Flores/**IT'S ONLY A MOVIE** (Chicago). Flores has been strongly criticized in print recently for his mail order antics by more zines than I have room to list. To anybody that still doesn't know - I have nothing to do with any "film society" or magazine in Chicago. #5- **QUALITY RECORDS** (Somerville, N.J.). #6- **ROUGH TRADE RECORDS** (NYC). These guys never paid for their ad, were hostile on the phone, and continued to advertise in other magazines until folding in May, then declared bankruptcy. #7- **PROFUNDO ROSSO** (Rome) Dario! Luigi! #8- **SECOND TIME AROUND** (Indianapolis, Ind.). #9- **DEPLASTICOS RECORDS** (Valencia, Spain) Por Favor! #10- **STYX INTERNATIONAL** (Winnepeg, Manitoba, Canada).

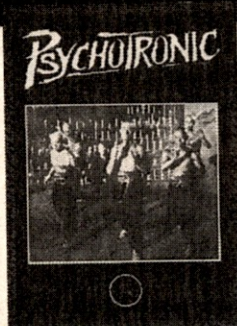
PSYCHOTRONIC™



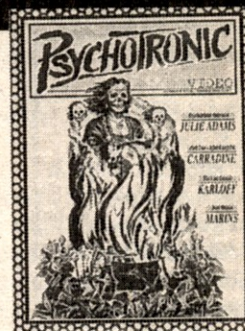
#2 Joe Spinnelli's last interview. Ghoulardi and The Ghoul, Cleveland's legendary horror hosts. Davie Allan of The Arrows interview. Robert Wise interview. THE BEAUTIES AND THE BEAST Cover! (Only \$4)



#3 History of MONDO, Part One. Interviews with Sid Haig and Wings Hauser. The Electric Eels and Tangerine Dream. SADISMO Cover. (Only \$4)



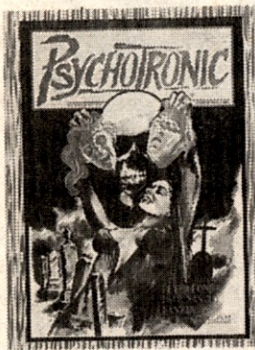
#4 David Carradine interview Pt. One. MONDO Movies Pt. Two. James Hong interview. PSYCHOTRONIC goes to Brazil. KUNG-FU Cover. (Only \$4)



#5 Julie Adams interview. Jose Mojica Marins interview. David Carradine Pt. Two. After Kung-Fu. Boris Karloff in Mexico. MACUMBA LOVE Cover! (Only \$4)



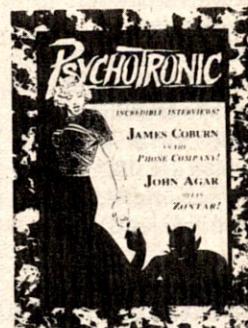
#6 You won't believe the amazing Timothy Carey, Susan Tyrrell, and Luigi Cozzi interviews. BLACKNAKE cover! (Only \$6)



#7 Paul Naschy and Peter Fonda interviews. Fanzine guide. The incredible David Carradine letter! VELVET VAMPIRE cover. (Only \$4)



#8 Second Anniversary Issue! A.C. Stephens, Russ Tamblyn and Lawrence Tierney interviews. "What is it?" Cover. (Only \$4)



#9 Exclusive James Coburn & John Agar interviews. The amazing DEATHSPORT letter and tasteful WILDWEED cover. (Only \$4)

THE PSYCHOTRONIC™ ENCYCLOPEDIA OF FILM!!!



ORDER AUTOGRAPHED COPIES DIRECT
FOR \$19.95 PLUS \$4 FOR FIRST CLASS POSTAGE
(TOTAL \$23.95, NORTH AMERICA ONLY).

* * * * *

WATCH FOR THE SECOND
ALL NEW PSYCHOTRONIC™ BOOK
(FROM PHAROS BOOKS) NEXT FALL!



THE PSYCHOTRONIC™ STORE AND MIA BOUTIQUE IS OPEN IN NEW YORK CITY!!

We sell PSYCHOTRONIC books (autographed), magazines (at cover price), calendars and shirts! We sell rare posters, lobby cards and pressbooks! We sell rare video tapes and current fanzines. And we sell unique women's fashions by Mia!

**OPEN EVERY DAY EXCEPT MONDAY
FROM 2 PM TO 10 PM.**

305 E. 9 St. between 1st and 2nd Ave. Only one block away from the famous St. Marks Place. Across from Veselka (good perogies, kielbassi, and blintzes). You can't miss it! Easy to walk to from the R (Broadway) or #6 (Astor Place) trains.

ADVERTISE IN PSYCHOTRONIC™

PSYCHOTRONIC ads will bring you more business. Write for low ad rates!

SUBSCRIBE TO PSYCHOTRONIC™

A 6 issue subscription to PSYCHOTRONIC (QUARTERLY) is \$20 for the USA, \$22 for Canada. Airmail subscriptions are \$40. Asia, Australia/NZ - \$45. Tell us what issue to start your subscription with!

THE PSYCHOTRONIC™ MOVIE CALENDAR FOR 1992 IS AVAILABLE NOW!



This profusely illustrated calendar is filled with rare glossy movie stills, print ads and posters from choice PSYCHOTRONIC movies plus important new reasons to celebrate nearly every day of the year! This first annual PSYCHOTRONIC calendar is published by Pharos Books and distributed by St. Martins.

22 pages - 12" x 24" - \$9.95 plus \$2 for First Class mail. (Total: \$11.95). Stores- Call for wholesale rates (212) 533-0500.

SELL PSYCHOTRONIC™

If you manage, own, or work for a magazine, book, record, or video store, you should be selling PSYCHOTRONIC. Save time and order direct! Quantities of # 2 - 10 available now. Minimum order 10 copies. Just call (212) 533-0500 or write.

FUTURE ISSUES!!

The incredible Sammy Petrillo and Duke Mitchell story! Larry Cohen, Dario Argento, More Fanzines, and many more surprises!!! STAY SICK!!

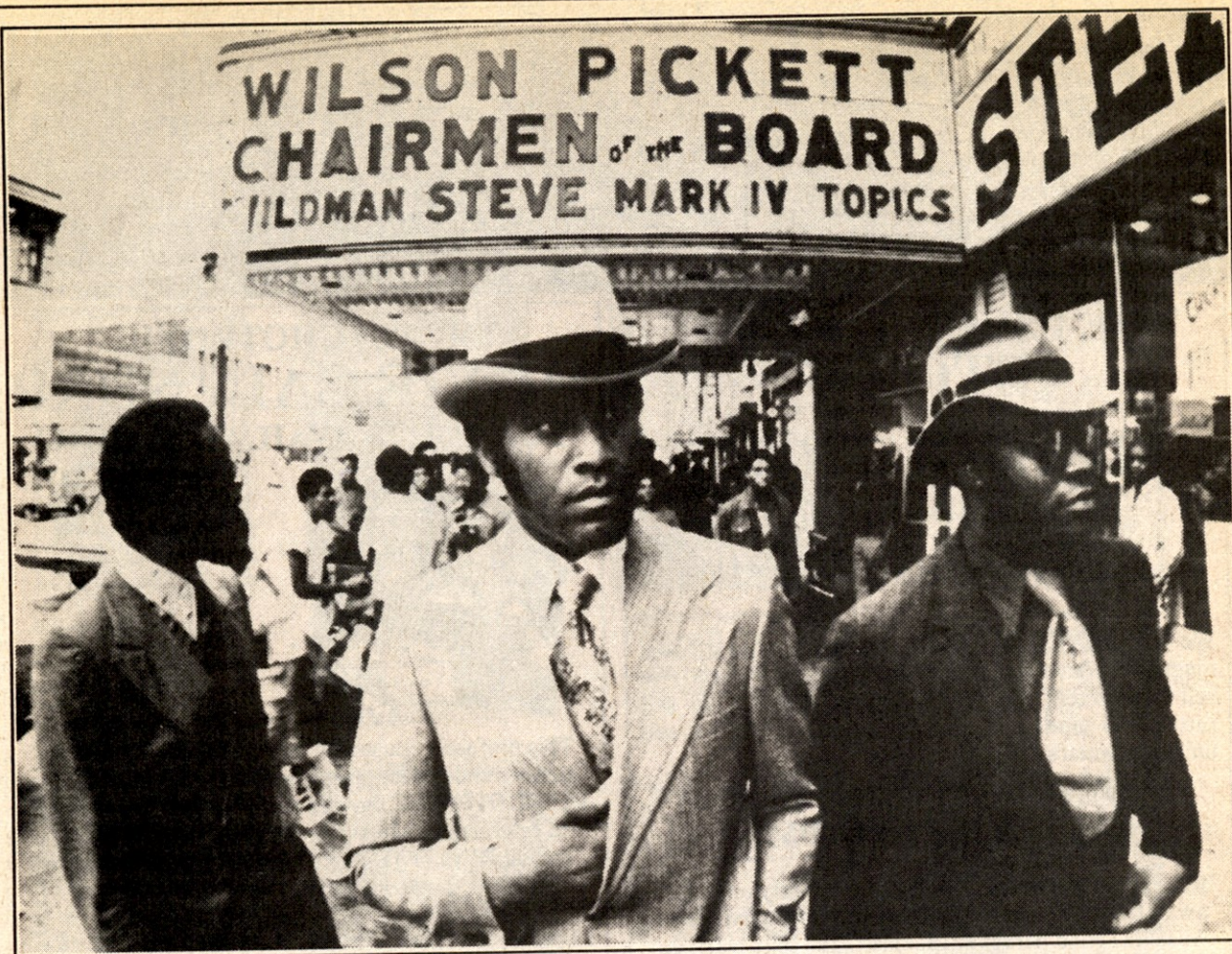
Ordering information for Magazines, Books and Calendars

Please make out all checks and money orders to:

**PSYCHOTRONIC™
151 FIRST AVE. DEPT. PV
NEW YORK, NEW YORK 10003**



For back issues: include \$1 postage for first issue and 50¢ for each additional issue. Foreign orders: Include \$2 postage for first issue and \$1 for each additional issue.



FRED WILLIAMSON

THE HAMMER STRIKES!!!

INTERVIEW BY BRETT MCCORMICK

A lot of attention has been given to black filmmakers in the last few years. Articles about Spike Lee, Robert Townsend, Mario Van Peebles and even James Bond III, often refer to the great early 70s black action movies, but rarely mention former football star Fred Williamson. Williamson was a movie star back when SHAFT, SUPERFLY and SLAUGHTER were hits and he's still an international star today. When "blacksploitation" died out, Williamson didn't disappear or become a character actor, he formed his own company and started directing himself. Fred Williamson belongs in the Guinness book of World records. Whenever possible (over a dozen times so far), he's produced, directed, written, starred in and promoted his own (very low budget) features - and they all make money! After you read the story

of Fred Williamson, make sure you're local video store at least stocks BLACK CAESAR, THREE THE HARD WAY, BUCKTOWN and THE BIG SCORE.

* * * *

Fred Williamson was born in 1938 in Gary Indiana (later home of the Jackson Five). Before becoming an international movie producer/director/screenwriter/businessman and star, Williamson spent 10 years as a linebacker with 4 pro football teams, played 93 games, intercepted 93 passes, and made one touchdown. He owned 150 custom made pairs of white shoes at the time and was known as THE HAMMER. "I got the nickname because of a blow that I struck to my opponents perpendicular to the Earth's latitude, trying to decapitate them and at the same time not injure myself. Thusly, and henceforth, I was named THE HAMMER."

"I graduated from Northwestern University with an Architectural Engineering degree. I graduated and went to play for the San Francisco '49ers. I'd always wanted to play for a California team so I could practice architecture and play ball at the same time. I really had no intention of being a career pro football player. What I really wanted to do was be an architect. In my mind I was just going to play football for a couple of years. But football was so easy and I found a good company in San Francisco, Bechtel Steel Corporation that would allow me to work part time for them during the season and during off season I worked full time for them. So I had a good thing going.

"Then when the new league came along, I jumped from the

ABOVE - BLACK CAESAR

49'ers to the Oakland Raiders, because it was more money, a new league, and a chance to to be more singularly outstanding and helped the league grow. I played for Oakland six years. I played for Kansas City four years. I played in the first Superbowl, Kansas City against Greenbay." He was knocked out during the Superbowl 67 game and the Green Bay Packers beat the Kansas City Chiefs. "After I left Kansas City, I went to the Montreal Alouettes, because I wanted to pursue my architectural career even further in Montreal. I set up a private office as an architect because I had passed the bar during those years that I had played football. So I hung up my shingle in Montreal. That lasted for nine months. I couldn't handle it. The walls started to close in on me. My time had been unregulated for so many years that now when I was in a regulated situation, I just couldn't cope with it.

"So I was looking for something to do and I didn't want to sell cars or insurance, which is what most pro football players did in the old days. One night I was watching television and I was watching JULIA. I said, 'Shit, I can do that.' I had noticed that the guest star on JULIA was always a different guy each week trying to be her regular boyfriend. So, I said, if they can do it, I can do it. They need somebody tall, dark and handsome like me to go to Hollywood and become Dianne Carroll's boyfriend on the show. It was a natural transformation for me, being the cocky, self confident person that I am. Nine months and one night after pro football, I said, 'I'm going to Hollywood to become Dianne Carroll's boyfriend.'

"So the next day I sold all the belongings I had. I put my clothes and personal things in a trailer. I had a Jaguar XKE, black. I got a little trailer. I painted it black and put wire wheels on it to match the Jag and drove from Montreal to Hollywood. Then I went to see Harold Kantor, whose name I had gotten off the credits watching the show one night. I got in to see him and convinced him that I was a very talented young man who had done numerous plays in Montreal and in New York, and that I was well conditioned for being a leading man and an actor, and that I knew everything about acting. In reality, I didn't know shit. But he believed me. He said, 'Yeah, well, we are looking for somebody, because the NAACP has been on our case.' I told him I could understand why. Because Dianne Carroll's a prostitute on the show. She has a new guy every day or so. She's a loose woman. He says, 'Now that you mention it, that's one of the points the NAACP's been on our case about.' So they wrote a

script for me called 'Danger In The Dark'. It was about a pro football player who had just quit playing and had decided to come to work for the same company where she worked as an engineer. We met, and the relationship started. So it went down."

Actually, his first (brief) TV appearances as an actor were on a STAR TREK episode and on LAUGH -IN and there was DEADLOCK (NBC, 69) a TV movie about racial problems during an election. Leslie Nielsen starred with Max Julian, Ruby Dee, and Aldo Ray. Williamson had a small role. "It was very difficult (to land more roles) because of the fact that so many athletes and pro football players had gone before me and had

petered out. Guys who didn't take it seriously. Paul Hoenig tried it. Big name, big name star. Ben Gifford tried it. A lot of people...Joe Namath. There were a lot of names that came through Hollywood as superstar pro athletes and turned out to be zero. So they thought, here's another guy coming along trying to capitalize on his name and not taking Hollywood

seriously. But, you know, I was a little more serious than that. It was very difficult. getting rid of that dumb football player image."

"The first feature I did happened on the same lot that we were doing the JULIA show, which was Twentieth Century Fox. I was sitting in the commissary and Bob Altman came over to me and says, 'I understand you're a football player.' I says, 'Yeah.' He says 'Well, I'm getting ready to do a movie called M.A.S.H. I want you to be a football player in my movie.' I said, 'Okay.' Once we started getting organized and I asked him about football, I found out that he didn't know shit about football. The day we shot the football scene, we were preparing to shoot and he brought in this big crane. I said, 'That's dumb. You can't film shoot football that way. Get down. Put the camera two feet off the ground. Shoot down the line of scrimmage where you can see the guys spitting at each other and talking about each other's relatives.' Bob Altman says, 'I'll tell you what, why don't you direct the football sequences. Why don't you control the whole football thing.' That was my first directorial job...and my first movie." (Note: TV sports director Andy Sidaris later sued and received on-screen credit for the M.A.S.H. football sequences.)

"I think Bob Altman's probably the most brilliant director around. He's a lot more brilliant than people give him credit for. He did scenes with ten or twelve people all talking at the same



time. That's the way real life is. Nobody waits for someone else to quit talking. Whenever you do a movie they give you a big speech about not letting your dialog overlap, because they can't cut on it. Well, that's your shooting problem. It's not the actor's problem and it's not the editors problem. That's the way people talk. He was very innovative. He bucked the system and bucked the way things were done. I think he's a brilliant director."

"Ingo Preminger, Otto Preminger's brother, was the producer on M.A.S. H. Otto was looking for a big strong Italian type (for **TELL ME THAT YOU LOVE ME, JUNIE MOON** - Paramount, 70), but he wasn't finding what he wanted. Ingo recommended me and I was invited to a party. I nearly slammed Otto into a wall at the party. He was making cracks about the so-called football players in Hollywood being out of shape. I picked him up by his crotch and neck and lifted him over my head. He was screaming, 'Put me down!'. His wife was pleading, 'Please put him down.'. So I put him down. And I got the part." The N.Y. Times reported that director John Ford was coming out of retirement to direct "Appointment With Precedence" about Josh Clayton, the first black graduate from West Point, to be played by Williamson. Of course, it was never made.

Instead Williamson made his starring debut in **HAMMER** (UA, 72). "I did a film called **HAMMER**. It was a boxing movie which was my tribute to Muhammad Ali, because my boxing style and flair in the movie was patterned after Muhammed Ali. Vonetta McGhee played my girlfriend in the film.. **THE HAMMER** it was called, B.J. Hammer." Bernie Hamilton was a good L.A. cop. D'Urville Martin was in it and Leon Isaac Kennedy had a small role. Director Bruce Clark was from New Zealand. The producer was Al Adamson (!). William Smith was the hit man villain. "Bill Smith is the perennial bad guy. He's always the kind of guy I need to fight. I've always got to have a big guy to fight, so, I've killed him two or three times. I've had some gigantic fights with him. I'm always looking for guys who are both actors and stuntmen, which is very hard to find. Bill is definitely a believable bad guy, but he's a good stuntman too."

"I miss D'Urville Martin. D'Urville was my friend and my sidekick in a lot of the movies. He was the guy that provided the light side. So I could kill all the people and have as much blood as I wanted and there by my side was D'Urville always making some comical comment about what was happening. We were like the Lone Ranger and Tonto. We did about five or six films

together. He was a little guy, about 5'5", so he was funny... just by standing there he was funny. Our first movie together was **THE LEGEND OF NIGGER CHARLY** (Par., 72). I was really defiant. I wanted to beat up everybody and kill everybody. And you could hear D'Urville saying, 'Charlie, Charlie, don't so that, Charlie! Come on Charlie...'. He was great. He was a good guy, he was my straight man." (Martin, who was in many 70s features also directed **DOLEMITE** starring Rudy Ray Moore. He died from a heart attack.

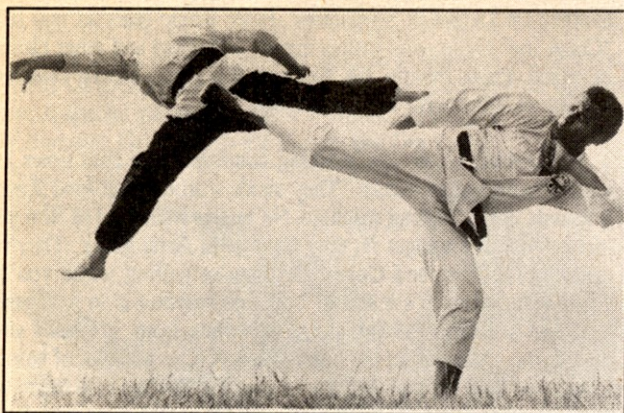


"I knew the black movies were coming into being at that time. They were hot, but they had never done a western before. You can't just put a black cowboy on a horse and ride him across the west. You have to show whence he cometh. So we started a slave plantation. I was a runaway slave. I started as a slave, and of course, I had to kill my master. That got a lot of cheers in the theatre. Then I jumped on a horse to escape the plantation and so I just kept heading west. Me and D'Urville just kept heading west. As we progressed across the country, we learned how to shoot, how to ride and we became cowboys. You can't just stick us on a horse and say, here's a black cowboy. If you give it some credibility, then the public can accept the fact that they became black cowboys."

The western was released just after Sidney Poitier's **BUCK AND THE PREACHER**, but was more violent. In the film, Charley escapes during the 1850s with Tobey (Martin) and Joshua (Don Pedro Colley) from sadistic plantation overseer John Ryan. The cast included Marcia McBroom from **BEYOND THE VALLEY OF THE DOLLS** (!). Lloyd Price sang the title song. It made \$3M, so a sequel, **THE SOUL OF NIGGER CHARLIE** (Par., 73) followed, directed by Larry Spangler who produced the first film. Charley and Toby return, team with a Mexican bandit (Pedro Armendariz Jr.) and free former slaves from ex-Confederates in Mexico. The cast included Denise Nicolas (who had just been in **BLACULA**), Nai Bonet, and Richard Farnsworth.

BLACK CAESAR (AIP, 73) was a big hit, produced, directed and written by Larry Cohen, shot on location in NYC. (Some say the script was written with Sammy Davis Jr. in mind). The music was by James Brown and Fred Wesley (the Polydor LP features "Down And Out In New York City"). Former shoeshine boy Tony Gibbs (Fred) grows up to be a powerful hate-filled gangster. Gloria Hendry co-starred with Val Avery as a mobster, D'Urville Martin as a fake preacher/pimp, and Don Pedro Colley. In a film filled with memorable images, Gibbs forces a corrupt cop to put

shoe polish on his face and sing "Mammy" before he beats, then kills him. The amazing end shows Gibbs dragging himself through busy midtown New York streets to die in Harlem. **BLACK CAESAR** made \$2M in North America alone.



FRED KICKS SOME ASS IN THAT MAN BOLT.

"Larry Cohen is probably the guy I would credit with teaching me to make movies down and dirty and fast with no money, and lying and cheating and stealing... tell people you have no money, even when you have some... don't ask permission, just go ahead and shoot, because by the time they come to run you away, it's too late, you've already done it. I learned all these sneaky things from Larry Cohen. I met him at a club and I was talking to him about how nobody has had ever made a black gangster movie with an Edgar G. Robinson type character. Suit and tie, hat, a real Edgar G. Robinson guy. I had this idea for **BLACK CAESAR**. Larry put the money together with A.I.P., Sam Arkoff... then, he and I co-produced **BLACK CAESAR**. We ran all over New York. We were about two and a half steps ahead of the unions. They kept trying to catch up with us. They never knew where we were shooting, because we didn't have an office, he stayed at one place and I stayed another place. We'd decide to meet at a certain location and we'd pick up people along the way. We never had a schedule, we'd just say, today we're going to shoot the taxi cab scene, on 42nd. We'd go get a taxi and we'd shoot on 42nd. They never knew where we were. So, we shot the picture in about ten days. We even shot parts of the sequel at the same time, **HELL UP IN HARLEM**. We knew **BLACK CAESAR** was going to be a success.

"Gloria Hendry was my girlfriend and wife in **BLACK CAESAR**. She was a very dynamic actress out of New York. We shot this in New York. But, she turned out to be my demise as most women do to the hero in motion pictures. She turned against me and told the bad guys where I kept my books, where I kept my money. She had a reason for doing it. She did it to protect herself and her kid, but the woman became my demise." The immediate sequel was **HELL UP IN HARLEM** (AIP, 73), also by Cohen, with Gibbs miraculously alive and well and after more white gangsters who have kidnapped Gloria Hendry and her kids. Julius Harris (as Papa Gibbs, this time joining in the killing), and Martin also returned and Tony King appeared. The locations included Coney Island and the Florida Keys. Edwin Starr sings on the soundtrack and The Stylistics play the Apollo. This one ends with Tony Gibbs lynching the corrupt white D.A. Leonard Maltin gave this one a BOMB rating (his TV Movie Guide doesn't even bother with many Williamson movies).

"Teresa Graves and I did a film called **THAT MAN BOLT** (Uni, 73). She was a very good singer at the time. She'd been on **LAUGH-IN**. She was popular. Plus she was tall and she was really good looking. In **THAT MAN BOLT** she sang in a nightclub. They gave her an opportunity to sing a song. Then she dies. Most of my girlfriends die. They all die in the movies." Fred was Jefferson Bolt, an international James Bond type with a black belt in karate who battles Japanese villains. Graves was singer Samantha Nightingale. It all ends on an island fortress. Director Henry Levin became ill and was replaced by David Lowell Rich. Williamson says he directed some scenes himself and that after **BOLT**, he was in two Hong Kong movies for Run Run Shaw, but doesn't know the English language titles. In 73 and 74, Williamson, showed up in three different *Playboy* issues posing with topless Teresa Graves, topless Gloria Hendry, and naked himself, with a white cat.

"**SHEP STONE**" (WB, 74) "was a very good film. It was a character like Columbo. He was not a glorified detective. He was just a small bungling cop, who went along his way and solved the case. But, somebody at Warner decided the film should be called **BLACK EYE**, because at that time it was the early seventies when the black films were very popular. And they knew it was a good film. The films were very popular, but it could have been more successful had they not condemned it with the title **BLACK EYE**. (Director) Jack Arnold was an old man who walked slow, talked slow, did everything slow, so he and I had a few battles along the way because his energy level just wasn't there. He was a good director. He just didn't have a high energy level and at that time, I was full of life, as I am now, piss and vinegar. Jack was slow and methodical. He and I were at odds. He was from the school of old thought, do it the old fashioned way, do it slow and with a dolly. Take the camera here, take your time, set the lights



WITH TERESA GRAVES IN **BLACK EYE**.

up over here.. it took him all day to do three quarters of a page and it used to drive me crazy." As Shep Stone, suspended police Lt., Williamson had Teresa Graves as a bisexual girlfriend, and had to deal with Jesus freaks and pornographers in Venice, CA. Despite their differences, when he wrote and produced for the first time, Williamson hired Jack Arnold to direct. Fred says Arnold became sick halfway through the western **BOSS NIGGER** (Dimension, 74) and he replaced him as director. He and

D'Urville Martin played bounty hunters surrounded by a strong cast, including R.G. Armstrong, William Smith, Barbara Leigh, Bruce Gordon, and cowboy star Don "Red" Barry.

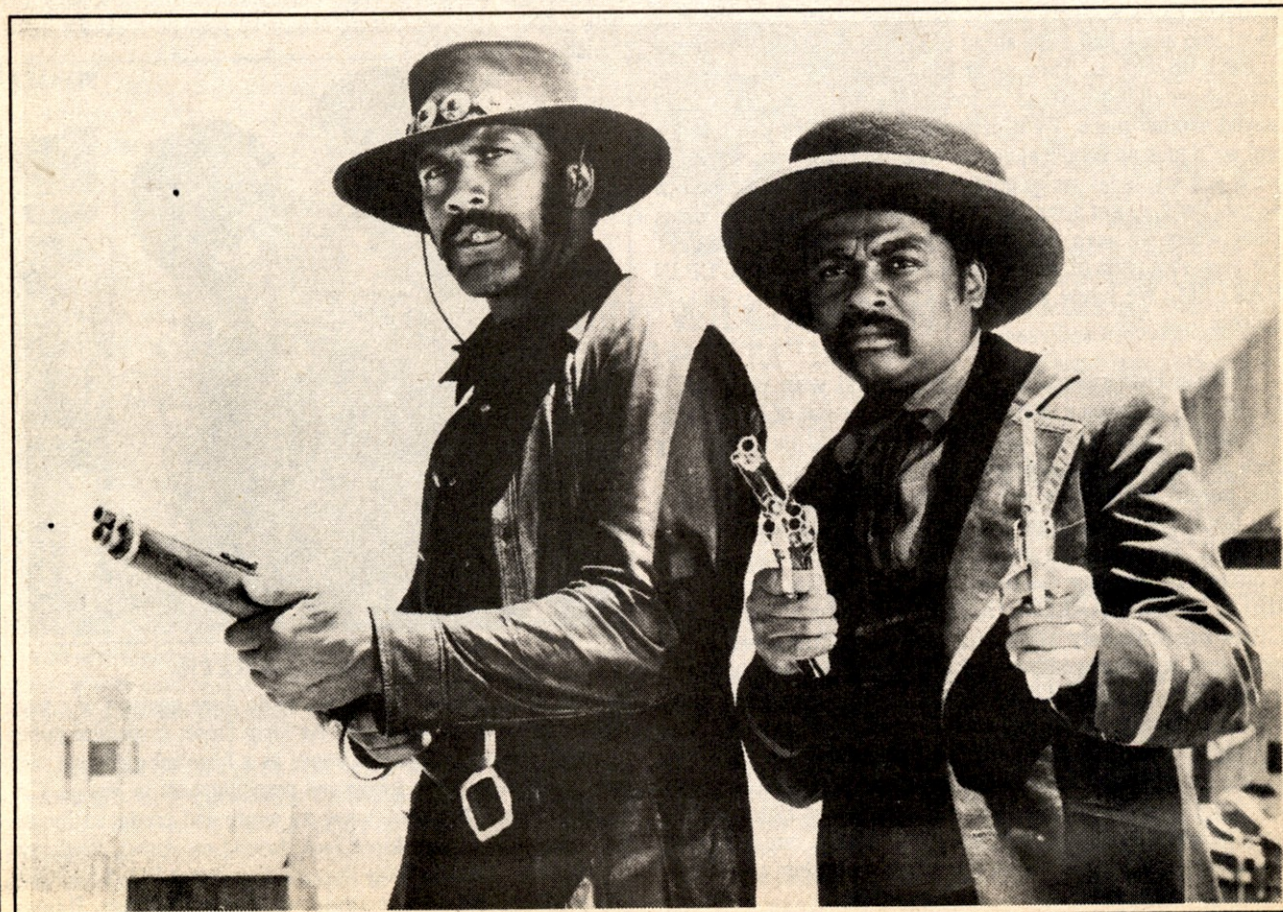
"Gordon Parks (Jr.) and I couldn't see eye to eye on the characters he wanted me to portray. After he did *SUPERFLY*, he wanted to do menial pictures. He didn't believe in the hero. *SUPERFLY* was something someone convinced him to do...they paid him to do it. We finally did a picture called *THREE THE HARD WAY* (Allied Artists, 74), which was a hero picture. That was me and Jim Brown and Jim Kelly. He was an okay director. He didn't have the creativity that his father had. Gordon Parks Sr. (*SHAFT*) was a magician with the camera. Gordon Parks Jr. was capitalizing on his father's name. Luckily, his first picture was with the three major black stars of the time. Me, Kelly and Brown. The story was a fantasy. He lucked out. He didn't come anywhere close to the creativity of his father." In the amazing *THREE THE HARD WAY*, LA record promoter Jim Brown, his Chicago friend (Fred), and NYC karate expert Jim Kelly try and stop Jay Robinson (who played "Dr. Shriner" on the Kroft Supershow!) as a neo-Nazi who has developed a serum to kill only blacks. Alec Rocco, Corbin Bensen, Jeanne Bell, and Roberta Collins were also in the cast. The Impressions (post - Curtis Mayfield) provided the Curtom soundtrack. The feature made \$3M in North America.

In *THREE TOUGH GUYS* (Par., 74) ex-con priest Lino Ventura and ex-cop Isaac Hayes (who also provided the music) are after Fred (as killer Joe Snake). Paula Kelly played a prostitute. Duccio Tessari directed the Dino De Laurentiis production in Rome and Chicago. "*THREE TOUGH GUYS* was

after *THREE THE HARD WAY*. *THREE THE HARD WAY* did so much business in Europe that they decided on this title, *THREE TOUGH GUYS*. There's another title I'm planning to do called *THREE THE TOUGH WAY*." *CRAZY JOE* (Col., 74) was another De Laurentis production. Peter Boyle stars as real life "Crazy Joe" Gallo, who makes friends with Fred and other blacks in prison. Paula Prentis, Eli Wallach, Rip Torn., Henry Winkler, and Herve Villacheize were in the cast.

Williamson faced new working conditions the first times he worked with Italian crews. "They shoot with big, old loud Arris. It sounds like a washing machine. No matter what kind of film, no matter what the budget is, they have wild Arris going. They're ordering hot dogs and Cokes and they're yelling while you're doing your scene. It's a shock. Your first reaction is to turn your head and see where all this noise is coming from. It throws you out of your character all the time. When you've got a lot of words to say, you know damn well you're going to have to loop them, so you talk slower so you know that you can match your own lips. They don't have the same looping system over there that we have. You have to do it by eye. All these things are rushing through your brain while you're trying to do a convincing scene with somebody and it's a bitch. It's really tough. It's culture shock for any actor who goes to Europe to make a film. You tell people to be quiet and they look at you like you're crazy...whose this American over here trying to be an asshole? You have to fit in. You have to go with the flow and pretty soon, you learn"

In July, 74 Fred gave a special demonstration during a karate tournament in Madison Square Garden. He had a black belt and had been studying karate for eight years. With much publicity,



Fred Williamson replaced Don Meredith on NBC's MONDAY NIGHT FOOTBALL in July, 74. He was teamed with Howard Cosell and Frank Gifford. In September, he was dropped and replaced by Alex Karras. He publicly blamed Cosell, who acted on national TV like he wished Williamson weren't there. He returned to the Garden the next May to perform at the Oriental World Of Defense show. Drummer Buddy Rich was on the bill too. A special star tennis match in Harlem in August, 75, featured Williamson, Grier, D'Urville Martin, and Jim Kelly.



JIM BROWN AND WILLIAMSON IN TAKE A HARD RIDE.

"(Antonio Margheriti) is probably one of the better directors in Rome. He directed a film with me, Jim Brown and Jim Kelly called TAKE A HARD RIDE (20th Century, 75), a western. He's probably the best in the whole world at building models. He builds very authentic models for explosions, blowing up a city, mock buildings for blowing up and things like that. He still has the basic problem that most foreign directors have, which is they don't understand continuity. They don't understand how scenes flow into each other. They don't mind jump cuts to here and there and let your mind guess as to what the hell's going on. Americans like to be clear about how this guy got from that place to that place. Italians directors don't worry about that, only because their public doesn't demand it. Margheriti's mentality is still geared toward foreign movies which is why he never became a big American director. Americans are conditioned to a different kind of film" TAKE A HARD RIDE was filmed in the Canary Islands. Fred played a wiseguy card shark in Mexico and Lee Van Cleef was a bounty hunter. "Lee Van Cleef (was) a very professional actor. Old timer...he knew his lines, he hit his marks, he gave you constructive criticism. He was a perennial bad guy and went out a bad guy. He was a really dynamic actor. He was so believable. Without saying anything...if he just stood in front of the camera you knew whatever he was going to do would be bad." Others in the cast were Catherine Spaak, Barry Sullivan and Dana Andrews. Hal Needham was the second unit director.

"I worked with Pam Grier in a film in Kansas City. (BUCKTOWN - AIP, 75). She was hot at the time. She did a lot of films. She had her own female star category. She did FOXY BROWN and films like that. She was very hot when she and I worked together. We were a really dynamic duo. The combination attracted a lot of people. A very sexy actress and an excellent action lady. She was one of the very few ladies around who could do action, plus she was tall. She was a six footer. She could do action and be believable. She didn't look out of place firing a gun. Pam had a lot going for her." In the film Fred shows up to bury

his brother in a corrupt southern town and ends up driving a tank through the sheriff's office (!). Pam Grier (as Aretha) co-starred with Thalmus Rasulala, Bernie Hamilton, Art Lund (from BLACK CAESAR), Tony King, and Carl Weathers. BUCKTOWN (which shows black men being as hateful, corrupt and violent as the redneck white men) was condemned by the Catholic church (and most critics). Director Arthur Marks also made FRIDAY FOSTER and J.D.'s REVENGE.

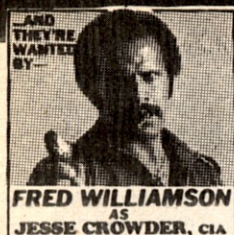
Around this time the production of black cast action films began to slow down. "It wasn't because they weren't making money. They were still making money, they were quite successful, because of the budgets they were made for. It's just that they became their own worst enemy. The black public began to hear this phrase "Black Exploitation, or Blaxploitation" which the white journalists had named the low budget black action films. The black public picked up on this terminology and started saying, 'Yeah, why are they making these black exploitation films?' Then the Hollywood producers and directors started saying, 'Well if the black public is offended by this, and we can't afford to have them against us, then we'll stop making them.' So they stopped making them. It was because they were afraid of a backlash from the public. The NAACP got in on the act saying, 'Blacks are always depicted as drug pushers and pimps', and all that sort of stuff. And actors like myself were saying, 'We were only doing what other people have done before us. Why didn't you jump on them? There were a lot of white pimps before us. There were a lot of white drug pushers. Why are you jumping on us? We're just starting. We have to progress from something into something. It was still an embryonic stage for us. It became it's own worst enemy based on the response from the black people after reading all the press white people had generated. The black



WILLIAMSON AND PAM GRIER IN BUCKTOWN.

film industry didn't last more than four or five years. It wasn't because they didn't like the films. The films had heroes and they really liked them. But here come the coalitions, the groups, the NAACP, the PPIQ and the AZYMY, saying, 'Don't you care about our kids? Look what you're doing to the kids.' My reply is,

FIVE BLIND MASTER KILLERS, PULL OFF THE MOST UNBELIEVABLE HEIST OF ALL TIME...



TRANS WORLD FILMS presents

Blind Rage



starring
D'URVILLE MARTIN • LEO FONG
TONY FERRER • DICK ADAIR • DARNELL GARCIA

special appearance by FRED WILLIAMSON



"Yeah. Does that mean you don't care about what happened to me when I was a kid?" I grew up under James Cagney, Humphrey Bopgart, George Raft, Edward G. Robinson... those four men killed more people than I ever could kill. And it didn't turn me into such a bad guy. Are you trying to tell me my film is going to make black kids bad? Give me a break."

Instead of dealing with roles he didn't like or unemployment, Williamson formed his own Po' Boy Productions. "The first film I directed was NO WAY BACK (Atlas, released 76) in 1974. I formed my company in 1974 and made three pictures in a row. I did NO WAY BACK, ADIOS AMIGOS and DEATH JOURNEY." Williamson knows his audience in America. "there are 25 key markets with a large black population. New York, Chicago, Washington, Detroit, etc., all over the South, St. Louis...there are 25 markets I can hit on a limited basis and still come up with a good net. And by releasing in those markets, I can get a bigger price for home video. Because the video people use a theatrical run as free advertising. The audience knows your film exists." In his first Po Boy production, Williamson played rich playboy black belt champ private eye Jesse Crowder. He made it for \$110,000 "from his own savings". NO WAY BACK was criticized by reviewers as being sexist, but Fred's movies never got many favorable reviews anyway... Tracy Reed, Virginia Gregg, Mike Henry, and Don Cornelious from SOUL TRAIN also appeared.

"Richard Pryor and I were sitting at a bar, and I said, 'Let's make a western.' He says, 'Okay, you come up with a script and we'll make a western.' I told him I had a script. He asked me when we were going to shoot. I told him in about two weeks. He says, 'Where we gonna shoot?' I told him, 'I don't know, but I'll call you tomorrow and let you know.' The next day I called him and told him we were going to Sante Fe, New Mexico and shoot on a western ranch. J.W. Hughes' Ranch. We got down there and Richard asked me about the script. I handed him twelve pages. He wanted to know how the hell we were going to get a feature film out of twelve pages. I told him, 'It's you, man. Just do your thing. All you got to do is sell the relationship. Every time you do something, you get me into trouble. You walk into a bar, your acting really tough and they start bothering you. you say to them, 'It's not me you want, it's my friend, because he's the baddest guy in the west and he's going to step through that door in one minute. He's the guy you want.' So Richard sets me up throughout the whole movie. And every time he's riding off he says, 'Adios Amigo'. He adlibbed everything. It was a real successful film. They had a hard time labeling that a 'black' movie. It's pretty hard to channel a western into the black category. It worked out well. It still plays on television all the time." Pryor was reportedly unhappy with the results. "Yeah...we're not as good friends as we were. His lifestyle and my lifestyle were in conflict with each other. I'm not a party guy. I don't like going to

FRED WILLIAMSON - FILMOGRAPHY

HIS OFFICIAL FILMOGRAPHY DIFFERS ON MANY YEARS.

- 68 THE CLOUD MINERS (PAR.) STAR TREK
EPISODE
- 69 DEADLOCK (NBC)
- 70 M.A.S.H. (CBS/Fox)
TELL ME THAT YOU LOVE ME, JUNIE
MOON
JULIA (NBC SERIES - TO 71)
- 72 HAMMER
THE LEGEND OF NIGGER CHARLIE
- 73 THE SOUL OF NIGGER CHARLIE CO-D (NO
CREDIT)/STAR
BLACK CAESAR (ORION)
HELL UP IN HARLEM (ORION)
THAT MAN BOLT CO-D (NO CREDIT)/STAR
- 74 BLACK EYE

- THREE THE HARD WAY (MERCURY/XENON)
- CRAZY JOE (ITALY)
- THREE TOUGH GUYS (ITALY)
- BOSS (NIGGER) (BLACAST) CO-P/CO-D (NO
CREDIT)/S/STAR
NBC MONDAY NIGHT FOOTBALL -
COMMENTATOR
- NO WAY BACK (UNICORN) P/D/S/STAR
- 75 TAKE A HARD RIDE (CBS/Fox)
- BUCKTOWN (USA) (ORION)
- ADIOS AMIGOS (VIDMARK) P/D/S/STAR
- 76 DEATH JOURNEY (UNICORN) D/STAR
- MEAN JOHNNY BARROWS (UNICORN)
D/STAR
- JOSHUA (MAGNUM)/ THE BLACK RIDER CO-
D (NO CREDIT)/S/STAR
- 77 MR. MEAN (MAGNUM) (U.S./ITALY) P/D/STAR
- FIST OF FEAR, TOUCH OF DEATH
(VESTRON)

Hollywood parties. I don't like being involved in the sort of things that turned out to be Richard's demise. So, we went in different directions. Not because we became unfriendly, but because our social lives were at odds. We started not seeing as much of each other as before." The comedy western "ADIOS AMIGOS (Atlas, 75) was panned by critics, but some noted that it avoided sex, excess violence, and black vs. white themes. It also featured Thalmus Rasulala, James Brown (!?) and former Tarzan Mike Henry.

DEATH JOURNEY (Atlas, 76) was another Jesse Crowder movie. He had to find an important witness and bring him to New York in an adventure that was filmed in L.A., Palm Springs, Kansas City, St. Louis, Chicago, and NYC. D'Urville Martin had a small role as a gas station attendant. In MEAN JOHNNY BARROWS (Dimension, 75), Williamson was a dishonorably discharged Nam vet at home fighting mobsters. Roddy McDowall and Stuart Whitman played Italian gangsters and the cast includes Elliot Gould from M.A.S.H. in a cameo appearance, Mike Henry, and R.G. Armstrong. It was the first of the movies that Williamson officially directed to be released.

"Isella Vega did a film with me called JOSHUA (Lone Star, 76). She was a popular Mexican actress at the time and my market in Mexico was a big market. Naturally, I try and choose co-stars who are strong in markets outside of America. She was a very big, sexy female star in Mexico. She's still doing films in Mexico. She's no longer the sex star that she was, because she's a little older now and things are hanging where they shouldn't be, but she's a good actress. Isella Vega (BRING ME THE HEAD OF ALFREDO GARCIA) has recently directed movies. Larry Spangler, who made the NIGGER CHARLEY movies directed the Po' Boy western JOSHUA in Monument Valley, Utah. Fred played an Eastwood type ex-Union soldier.

In a 76 Variety article about Williamson plugging his Po Boy productions at international film markets, Fred said that "in the Scandinavian countries and in the low countries, Fred Williamson and Jim Brown are stars. In Europe the criterion is not color, but talent. In the United States, the majors talk about black films, here they talk about action films." A TV Guide article from the same year, listed some of his cars (French built 1938 Delage, 76 Jensen Interceptor, a yellow 75 Jaguar XJ6 sedan, a specially built

Corvette, and a Jeep.) In The Amsterdam News (March, 77), he said, "Whatever happened to Ron O'Neal, Richard Roundtree and Jim Brown? The only reason I'm working is that I do it myself. I have my company. I don't need anybody else." Another article from the same paper prematurely said he would be starring in new movies with Elke Sommer and Claudia Cardinale.

FIST OF FEAR, TOUCH OF DEATH (Aquarius, 77/90) was a rip off Bruce Lee movie containing some Lee film clips. Ron Van Clief, and Adolph Caesar appeared and Williamson had a cameo at a tournament. Ron Harvey wrote the script. "It was a film that they had been shooting in Europe. They had shot in Hong Kong, then they came over knowing that I was respected in Martial Arts circles, and they asked me to appear in it to make it an authentic Martial Arts film. So, I wrote the scene that I wanted to do, shot it and it was incorporated into the film." In MR. MEAN (Lone Star, 77), shot in Rome, Fred was a mercenary killer hired by the Mafia. In an interview in Variety, he said that he wrote the script on a plane while on the way to Rome to act in INGLORIOUS BASTARDS. The Ohio Players provided the soundtrack.

COUNTERFEIT COMMANDOS or INGLORIOUS BASTARDS (Acquarius, 78) was was an Italian WWII movie by Enzo G. Castellari, a director Williamson worked for several more times. His co-stars were Ian Bannen and Bo Svenson, an actor (from Goteborg, Sweden) he acted with many times. "I've done five films with...uh, Buford. I get along with Bo because Bo knows he can't walk on me. His favorite thing is challenging authority. He likes to come off as the the good guy and tough guy all at the same time. He likes to create confusion, so he can stand back and watch how people react to some of the negative things he says and does. He does it all, in his mind, as comedy. But he knows that with me it has to be serious. I'm there too do a job, THEN we can be funny. I think he understands my personality and that I don't mind forcing how I feel in any manner that's necessary to get my point across. We understand each other on that level."

Williamson returned to network TV for the all-star NBC mini, ARTHUR HAILEY'S "WHEELS" (78). Rock Hudson was top billed. D'Urville Martin starred in BLIND RAGE (78) made primarily in the Philippines, about "5 blind master killers". Williamson was in a guest star role as Jesse Crowder, CIA. A 78

78 BLIND RAGE (MGM/UA) (PHIL.)
DEADLY MISSION (LIGHTNING) (ITALY)/
COUNTERFEIT COMMANDOS/INGLORIOUS
BASTARDS
ARTHUR HAILEY'S "WHEELS" (NBC)
79 EXPRESS TO TERROR (FROM TV)
AND ON FANTASY ISLAND, SUPERTRAIN
81 FEAR IN THE CITY (MOGUL) (ITALY)
82 ONE DOWN, TWO TO GO (MEDIA) P/D/STAR
WARRIORS OF THE WASTELAND (HBO)
(ITALY)
83 WARRIORS OF THE LOST WORLD (HBO)
(ITALY)
1990 THE BRONX WARRIORS (MEDIA)
(ITALY)
THE NEW GLADIATORS (MEDIA) (ITALY)
VIGILANTE (VESTRON)
THE LAST FIGHT (HBO) CO-P/D/S
THE BIG SCORE (VESTRON) D/STAR

WHITE FIRE (TWE) (FR./UK/TURKEY)
DEADLY IMPACT (VESTRON) (US/ITALY)
85 HALF NELSON (SERIES)
86 FOXTRAP (VESTRON) (U.S./ITALY) P/D/STAR
87 THE MESSENGER (ORION) (U.S./ITALY) P/D/S
THE BLACK COBRA (TWE) (ITALY)
DELTA FORCE COMMANDOS (VISTA)
(ITALY)
88 DEADLY INTENT (FRIES)
89 BLACK COBRA II (SGE) (ITALY)
90 BLACK COBRA III (SGE) (ITALY)
THE KILL REFLEX (RCA/COLUMBIA)
P/D/STAR
HELL'S HEROES (NETWORK) (ITALY)
91 JUSTICE DONE (ANNOUNCED) P/D/S
STEELE'S LAW (ANNOUNCED)
BLOODFIST III (ANNOUNCED)
CRITICAL ACTION (ANNOUNCED)

Variety article said he had been invited by Pinochet to be the first American to make a feature in Chile (it didn't happen), but Fred was the guest host at another Oriental World of Self Defense show in 79.

FEAR IN THE CITY (81), directed by Gianna Manner, was a police/Mafia movie with Michel Constantin. In 81, Williamson hit a financial snag. Articles claimed that he and other businessmen (including actor Stuart Whitman, Grady of SANFORD AND SON) were bilked of "more than \$400,000" by a group of Chicago men in a bad loan deal. Several titles announced around this time must have been victims of the cash scam. ONE DOWN, TWO TO GO (Almi, 82) was Williamson's "sequel" to THREE THE HARD WAY, shot partially on Staten Island. The movie, about a martial arts tournament, starred Fred, Jim Brown, Jim Kelly (all together again), plus Richard Roundtree and Joe Spinell playing a gangster for the first of several times in a Williamson movie. ONE DOWN... debuted at The Woods theatre in Chicago with the lead stars (minus Brown) attending. Kelly, Brown, and Roundtree haven't been very visible since the 70s. "I understand about being on the top and I don't think they every understood it. They thought that the phone was going to ring for them all the time, that they were always going to be successful movie stars. That's not the way it is. Jim should've known that from playing sports. You're only as good as your last game, you're only as good as your last touchdown."

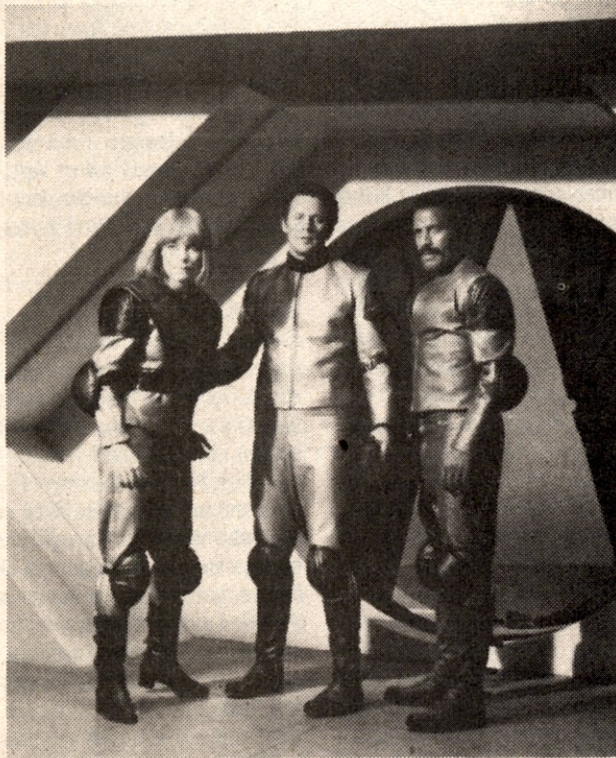
I understand the mentality... the fickleness of people en masse. People in groups are probably the most fickle mammals on earth. Today they love you, tomorrow they hate you. With that knowledge, psychology or philosophy in mind, my idea was to let Hollywood make me a marketable commodity, then to take that commodity away from them and continue it to my own benefit. So, the fact that the phone stopped ringing never really influenced me or slowed me down. By (then) I had formed my own company, and had produced and directed two of my own films. Kelly, Brown and Roundtree, when the phone stopped ringing, became actors. There superstar image was diminished to black actors, just actors. Once you do that, you're at the mercy of the dollar. You're at the mercy of the script. You start getting killed in your movies. I think I've seen Jim Brown get killed five times in the last six months on TV. I've seen Roundtree in a soap opera. Kelly just totally disappeared off the screen. That's what happened to them. They're not superstars now. They're actors."

Williamson is still a star, but he put in his time as just an actor too. He played various roles in four easy to confuse Italian

post-nuke MAD MAX clones. WARRIORS OF THE WASTELAND and 1990 THE BRONX WARRIORS were both made in 82 by Castellari. WARRIORS... starred Timothy Brent (as Skorpion) and George Eastman. Fred played "Nadir", a bowman with exploding arrows. The plot included homosexual "Templar" bikers. 1990... starred Marc Gregory (as the rollerskating Trash), and Vic Morrow, in what turned out to be his second to last role (as Hammer, a paid killer). Fred played "The Ogre" in charge of young gangs. "Castelleri (is) probably the best action director in Europe because he understood action continuity. He knew how to take small money and make it look

good. He knew how to blow up half a car and make it look like a whole car. He was probably the best low budget director in Europe. I made some good pictures with him. That was in the days that Mel Gibson was making ROAD WARRIOR pictures. In 1975 I did INGLORIOUS BASTARDS, which was a war movie, so I guess that's when the Viet Nam thing was popular in movies. Then came ROAD WARRIOR and we moved right along with it."

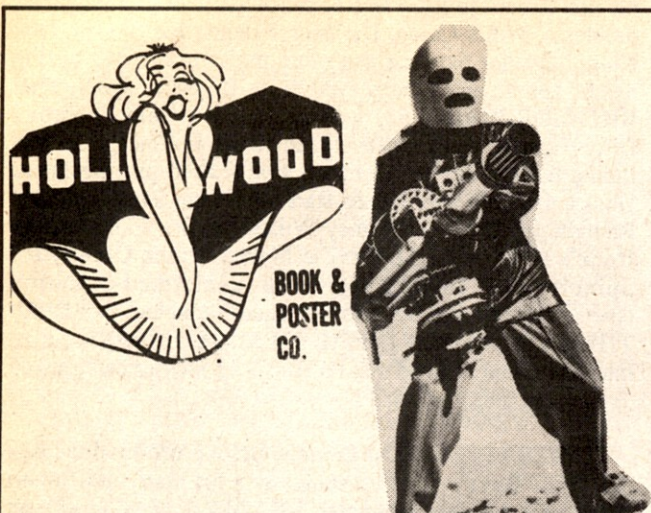
WARRIOR OF THE LOST WORLD and (ROME 2072 AD) THE NEW GLADIATORS (both 83) were only slightly different. WARRIORS..., featuring Robert Ginty, Persis Khambatta and Donald Pleasance was directed by David Worth. Fred was the evil "Henchman". NEW..., with Jared Martin, had a plot similar to THE RUNNING



ELEANOR GOLD, JARED MARTIN AND WILLIAMSON - THE NEW GLADIATORS.

MAN (which came latter), and was directed by Lucio Fulci. Fred played "Abdul" These hard-to-believe features took a while to make it to America, but they were worth the wait for fans who couldn't get enough post-nuke action movies. They were bigger releases overseas. "I am (more marketable overseas) because of stigmas in distribution. In Europe and the Middle East and the Far East and places like that, they don't have a black audience. They don't have a black market that they try to gear certain films to. They simply gear the their films to a genre; action, comedy, action, drama. My films play in foreign countries as action films. In America, even if I'm the only black in the film and everybody else is white, they call it Fred Williamson's latest black actioner movie. Once they do that, it's pigeon-holed. It plays certain neighborhoods and distribution is very limited theatrically. That's why I'm bigger overseas."

VIGILANTE (Film Ventures, 83), a violent action movie, was directed by William (MANIAC) Lustig. "That was timely when it was done. It was about people becoming vigilantes to protect their communities from crime, since they felt the police weren't doing such a good job. Vigilante groups were appearing around the country. So (Lustig) made



TV and film and wrestling can be found at:

HOLLYWOOD BOOK & POSTER Co.
6349 Hollywood Blvd.
Hollywood, CA 90028
 (Corner Ivar/Hollywood Blvd.) (213) 465-8764.

Posters - Photos - Press Kits - Lobby Cards - Scripts -
 Much More - We Buy - Sell - Trade - Bring Want Lists

Free Poster with ad.
 Hours: Mon. - Thurs. 11-6, Fri. - Sat. 11-7, Sun. 12-5

Exploitation POSTERS and PRESSBOOKS from Kill-Gore Productions

We specialize in hard-to-find exploitation movie memorabilia. Send \$3.00 (refundable with order) for our informative illustrated catalog with over 1,000 rare horror and exploitation posters and pressbooks. Here is a small sample:

Posters (27" x 41")

As Nature Intended (1961) - Nudist. 15.00
 Blood Lust / Blood Mania (1971) 12.00
 Bloodthirsty Butchers (1970) 20.00
 The Candy Snatchers (1973) 10.00
 Coffy (1973) - Pam Grier. 15.00
 Crippled Masters (1982) 15.00
 Cutthroats Nine (1973) 12.00
 The Dead One (1960) - Barry Mahon. 30.00
 Dr. Butcher, M.D. (1979) 20.00
 Dolemite (1975) - Rudy Ray Moore. 20.00
 Fanny Hill (1965) - Russ Meyer. 20.00
 The Female Bunch (1971) - Al Adamson. 15.00
 Five Bloody Graves (1969) - Al Adamson. 15.00
 Good Morning...And Goodbye (1967) 15.00
 Hungry Wives (1972) - George Romero. 15.00
 I Spit On Your Grave (1983) 20.00
 Last House On Dead End Street (1977) 15.00
 Let Me Die A Woman (1979) - Wishman. 20.00
 Make Them Die Slowly (1981) 20.00
 Maniac (1980) - Joe Spinell. 25.00
 Monstrosity (1963) - AKA Atomic Brain. 20.00
 Naked World (1963) - "Mondo." 20.00
 Nude Scrapbook (1965) - Barry Mahon. 20.00
 Pretty Poison (1968) - Style B. 15.00
 Rope Of Flesh (1965) - Russ Meyer. 25.00
 Santa Claus (1960) - K. Gordon Murray. 12.00
 Savage Man, Savage Beast (1981) 20.00
 The Sin Of Adam And Eve (1972) 15.00
 Six Shes And A He (1964) 25.00
 Snuff (1976) 25.00

A Taste Of Flesh (1967) - Doris Wishman. 25.00
 Toys Are Not For Children (1972) 20.00
 Wages Of Sin (1939) 75.00
 Wild In The Streets (1968) - AIP. 25.00

Pressbooks - Uncut

As Nature Intended (Sixties nudist) 7.50
 Bachelor Tom Peeping (1961) - Nudie. 8.00
 Bummer (1973) - Dave Friedman. 6.00
 Carmen, Baby (1966) - Radley Metzger. 6.00
 Fireball Jungle (1968) - Lon Chaney, Jr. 8.00
 Geisha Playmates (Fifties) 7.50
 The Glass Cage (1964) 4.00
 Hitch Hike To Hell - Boxoffice Intl. 7.50
 Incredible Sex Revolution (1966) 6.00
 Jailbait (1954) - Edward D. Wood, Jr. 15.00
 Lila (1968) - AKA Mantis In Lace. 6.00
 Macabro (1965) - "Mondo." 10.00
 Movie Star American Style (1966) 10.00
 My Brother's Wife (1966) - Doris Wishman. 6.00
 Naked Holiday - Nudist. 5.00
 Nude In A White Car (1960) - Marina Vlady. 4.00
 On Her Bed Of Roses (1966) - A. Zugsmith. 5.00
 Pigkeeper's Daughter - Boxoffice Intl. 6.00
 The Sadist (1963) - Arch Hall, Jr. 15.00
 The Sexplorers (1965) - Bob Cresse. 8.00
 Stark Fear (1963) - Beverly Garland. 5.00
 Swamp Women (1956) - Corman. 10.00
 Taboos Of The World (1963) - "Mondo." 10.00

Include \$4.00 postage (\$12.00 overseas airmail). Send check or M.O. (U.S. funds only) to Kill-Gore Productions, P.O. Box 65742, Washington, DC 20035.

THE YEAR IN FEAR CALENDAR!

SEE!
 THE INCREDIBLE
 16-MONTH CALENDAR!

FEARFUL FACTS!
 TERRIFYING TRIVIA!
 BLOODY BIRTHDAYS!
 & MUCH MORE!



**YES! RUSH ME THIS CHILLING 16" x 20"
 YEAR IN FEAR DUO-TONE PORTFOLIO FORMAT
 16-MONTH CALENDAR! I'LL DIE WITHOUT IT!**

SEND ME _____ COPIES AT \$18.00 PPD.

Name _____ Phone _____
 Address _____
 City _____ State _____ Zip _____

TUNDRA PUBLISHING LTD.
 Department P
 320 Riverside Drive
 Northampton, MA 01060

a film with me and Robert Forster called VIGILANTE in New York. Bill Lustig was a guy who made real little cheapie films, even cheaper than mine, and I think he's gone back to that. He got real big, he thought, after VIGILANTE and made a more expensive film and it bombed. He went back to making the "MAD COP OF NEW YORK" and those kind of pictures." Joe Spinell, Carol Lynley, Willie Colon and Woody Strode were also in the cast. "Woody Strode is probably the first really strong black actor that came along and did it his way. That's why he went to Europe. He didn't want to be a black actor in America. He wanted to be respected for what he was. His image is strength... his image was his own man. They allowed him that in Italy. In all the westerns he played and all the police parts, they let him be Woody Strode. They didn't try to cut off his balls or kill him or make him a bad guy that loses all his fights and ends the movie with handcuffs on. That's what they've done to most of the top black actors now. He followed the path of Clint Eastwood, except he never came back. He stayed in Italy. He was a really big star in Italy. They loved him there and still do. He's still a big name in Italy. He means nothing here."



Fred Williamson

FROM THE WALL STREET JOURNAL

THE LAST FIGHT (Best, 83) was a New York boxing and salsa music movie starring Rueben Blades from Panama (in

his first American film) as a boxer/singer with gambling/mob problems. Willie Colon, Darlaine Fluegel, Joe Spinell, Don King, Salvador Sanchez and other major music and boxing names appear and Fred played Jesse Chowder again. THE BIG SCORE (Almi, 83) was originally a Clint Eastwood Dirty Harry script. It was eventually made in Chicago for less than a million dollars in 15 days with Fred playing Frank Hooks, narcotics cop. His co-stars were John Saxon, Richard Roundtree, Ed Lauter, Nancy Wilson (in her film debut as Hook's singer wife), D'Urville Martin, Bruce Glover, Joe Spinell and Tony King. The acclaimed location cinematography was by Joao Fernandes (who had shot DEEP THROAT and THE DEVIL IN MISS JONES). In an interview, Fred claimed that Po' Boy's 13 movies had grossed "more than \$100 million."

WHITE FIRE (83), a French, British production, was filmed in Turkey. Fred co-starred as a hit man with Robert Ginty as a diamond smuggler. DEADLY IMPACT (83), an Italian feature shot in Las Vegas stars Fred as a conniving helicopter pilot and Bo Svenson as a police Lt. involved with a computer that can cheat the slot machines and the mob. Williamson's second TV series unfortunately lasted only a few months. "HALF NELSON (NBC) is a series I did with Dick Butkus, Bubba Smith and Joe Pesci. I signed a contract to star in it and to direct half the episodes. That's why I did it. I played a cop or rather a guy who owned a security service that Joe Pesci worked for. It would have been a successful series, except Joe Pesci pissed a lot of people off. They decided they didn't want to deal with the ego of Joe Pesci, so they cancelled the series. The series when it was

AMERICAN MANIAC

America's Most OUTRAGEOUS
Line of Video Entertainment!

... IS COMING !!!

UNCLE SANE
SEZ;
Ask Your Local Video
Retailer for these
AMERICAN
MANIAC
Titles!!



American Maniac Videos are available from
RAEDON HOME VIDEO

© 1991 Mid America Releasing System

"PSYCHOTIC NINJA
PRIESTESS"
From A Place of
Shimmering
Darkness"
and
"Blood of the
Wolfgirl!"

cancelled was in the top ten or top fifteen. It was holding its own."

FOXTRAP (86) and THE MESSENGER (87) were two more do-it-all Italian projects. In FOXTRAP, he was a playboy detective hired by Chris Connelly to find a missing niece. The plot concerns a porno tape and a gay kung fu fighter. Nearly everybody in the cast dies. One of the international locations was the Cannes Film Festival. Fred played a hate-filled hitman in the THE MESSENGER which included Val Avery, Michael Dante, Chris Connelly, Cameron Mitchell and Joe Spinell "Joe Spinell (was) another one of those perennial bad guys. You knew he was going to be crazy. He played a bad guy in my film THE MESSENGER. He was a friend, but I also knew he was a bad guy. So Joe Spinell and I obliged them in THE MESSENGER." THE MESSENGER'S ad line was - "Take Aim. Fire. Drug Dealers Go To Hell Anyway!" HELL'S HEROES (87), directed by Max Steele in Venezuela, featured Miles O'Keefe and Chuck Connors. DELTA FORCE COMMANDO (87) with Bo Svenson was an Italian film shot in Nevada and Wisconsin.

Around this time Williamson was approached by Keenan Ivory Wayans (IN LIVING COLOR) to be in his I'M GONNA GET YOU SUCKA (88). "Yeah. They wrote the script for me, Jim Brown, and Jim Kelly. Jim Brown took a part. They wrote a part called Hammer for me that Isaac Hayes took. And Steve James took the part that Kelly was supposed to get. I was living in Chicago and they sent me the script, so I made an appointment to meet with Keenan Wynn or whatever his name is in Hollywood. When I got in his

office at Warner Brothers, I took the script, tore it in half, and threw it in his face. I told him that he didn't respect me, offering me this piece of shit. That was the sort of thing I'd turned down before in Hollywood. It's a degrading role for me. It destroys the image that I've created. You want me to make a satire of myself and be a fool, playing a tough guy who goes into his house, takes twenty five guns, sticks them all over his body, walks outside, trips and falls down, all the guns go off and he gets shot. He's on his way to get the bad guy, but he never gets there because he falls down and kills himself. I was very pissed off that this was what he thought of me and I just had to fly to Hollywood to let him know."

THE BLACK COBRA (87) and its two sequels, were all directed by Don Edwards. "That's Antonio Margheritti's son. I forgot what his name is. (It's Stelvio Masai). They all take American names, because they don't want the American audience to scrutinize it. They don't want (them) to say, 'Oh, no, not one of those.' and condemn it before they see it." Although Fred stars in all three, he is not the title character. "The Black Cobra was the gang member, but because the first film was so successful, I became associated with THE BLACK COBRA films. Nowhere in any of the movies am I called Black Cobra, they just made the association."

A July, 87 Wall Street Journal feature ("Low Budget Bronson Wins All His Battles Except With Critics") discussed his "Cinemascope sized ego, his 16 Po' Boy productions" and how he managed to make and promote so many profitable features. He posed with future NYC mayor David Dinkins at the Black Congressional Caucus in D.C. in

SHOCK-TOON VIDEO
RD 4 BOX 136-A
BOONTON, N.J. 07005

VHS ONLY S/H-\$2.75
1ST TAPE: \$1 EACH
ADD. TAPE.....

+ HUNDREDS MORE RARE AND OBSCURE MOVIES AVAILABLE, SEND \$1.00 FOR CATALOG OR FREE WITH EACH ORDER!

MONSTERS, MUTANTS, MANIACS

MONSTER TRAILER TAPE! All 70 of these trailers for Only \$24.95

Featuring 70 of the best monster movies from the '50s and '60s. Includes the following:

THE WEREWOLF	BEAST FROM THE HAUNTED CAVE	TERROR FROM THE YEAR 5000
THE MOLE PEOPLE	ATTACK OF THE GIANT LEECHES	MONSTER FROM GREEN HELL
IT CONQUORED THE WORLD	TERROR IS A MAN	CALTIKI, THE IMMORTAL MONSTER
THE SPIDER	TARANTULA	FRANKENSTEIN MEETS THE
ATTACK OF THE 50 FOOT WOMAN	VIKING WOMEN AND THE SEA SERPENT	SPACE MONSTER
IT! THE TERROR FROM BEYOND SPACE	ASTOUNDING SHE MONSTER	BEGINNING OF THE END
ROBOT MONSTER	FRANKENSTEIN 1970	HAND OF DEATH
BEAST FROM 20,000 FATHOMS	AMAZING COLOSSAL MAN	INVASION OF THE STAR CREATURES
ATTACK OF THE CRAB MONSTERS	WAR OF THE COLOSSAL BEAST	ATOM AGE VAMPIRE
DEADLY MANTIS	MONSTER ON THE CAMPUS	WEREWOLF IN A GIRL'S DORMITORY
MONSTER THAT CHALLENGED	BRAIN EATERS	THE UNEARTHLY
THE WORLD	ALLIGATOR PEOPLE	20 MILLION MILES TO EARTH
THE VAMPIRE	IT CAME FROM BENEATH THE SEA	HIDEOUS SUN DEMON
CREATURE FROM THE BLACK LAGOON	CRAWLING EYE	BLACK SCORPION
REVENGE OF THE CREATURE	COSMIC MONSTERS	HORRORS OF SPIDER ISLAND
CREATURE WALKS AMONG US	LAND UNKNOWN	THE MANSTER
GODZILLA	GIANT CLAW	INVASION OF THE ANIMAL PEOPLE
THEM	THE CYCLOPS	THE LEECH WOMAN
NIGHT OF THE BLOOD BEAST	"X" THE UNKNOWN	BEAST OF YUCCA FLATS
HALF HUMAN	DAY THE WORLD ENDED	CREATURE FROM THE HAUNTED SEA
GIANT BEHEMOTH	I WAS A TEENAGE WEREWOLF	HORROR OF PARTY BEACH
GIANT GILA MONSTER	I WAS A TEENAGE FRANKENSTEIN	THE FLESH EATERS
KILLER SHREWS	UNKNOWN TERROR	THE SLIME PEOPLE
WASP WOMAN	FROM HELL IT CAME	VALLEY OF THE DRAGONS

FEATURE MOVIES \$15.00 EACH

TERROR IS A MAN '59
THE TINGLER '59 w/color sequence
SATELLITE IN THE SKY '56
SECRET OF THE TELEGIAN '60
THE FABULOUS BARON MUNCHHAUSEN '61
JOURNEY TO THE BEGINNING OF TIME '60
THE RIGHT HAND OF THE DEVIL '63
GHOST OF DRAGSTRIP HOLLOW '59
SEX KITTENS GO TO COLLEGE '60
CURUCU, BEAST OF THE AMAZON '56
THE MONSTER AND THE GIRL '41
FIRE MAIDENS OF OUTERSPACE '56
GOG '54 (In color)
KILLER SHREWS '59
CAPTIVE WOMEN '52
WARNING FROM SPACE '56
\$10.00 EACH
BEAST OF YUCCA FLATS '61
GIANT BEHEMOTH '59
EARTH VS. THE SPIDER '58
UNTAMED WOMEN '52
THE FLESH EATERS '64 Uncut
TARGET EARTH '54 KING DINOSAUR '55
THE CYCLOPS '57 12 TO THE MOON '60
THE VAMPIRE '57 SCREAMING SKULL '58
All Movies are believed to be in the Public Domain

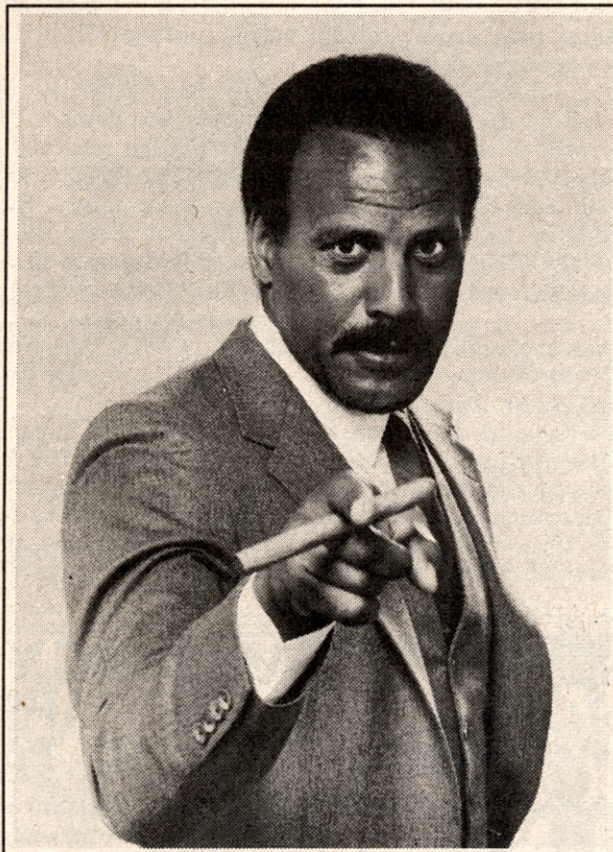
Oct., 87. From 87 through 89, Fred picked up some more production cash by endorsing King Cobra Malt Liquor for Anheuser Busch on TV, radio and in magazines. DEADLY INTENT (88) was an all-star adventure with Steve Railsback, Maude Adams, Lisa Eilbacher, and Persis Khambatta. An 88 NY Post article hyped Orion's video release of four Williamson movies and said that his tapes are "the most stolen at Errol's chain stores".

Williamson continues to make his own films. He never married, but had at least one son, Jeffrey (with a Swedish lady in the 70s). Jeffrey Williamson has been involved with several of his father's productions, even writing some screenplays. "The (majors) still call and offer me work, but what they're doing is tokenism. They want to have a black face on the screen that the black audience can identify with. They know I still have fans who still identify with me. So they want to put me in the film, not as a heroic image, but just to stick in the film like they did with Billy Dee Williams in BATMAN. He plays the mayor of the city. He just walked through, got his check, and kept going. I don't think I could do that. I still get offered roles, but most of them are destructive to the image that it's taken me so many years to build up. That sort of thing is good for one shot, but once you destroy your image, what do you do after that? They just don't give me anything that I want to do."

"THE KILL REFLEX (90) stars myself, Bo Svenson, and Maude Adams. It's a script that I developed in a relationship with Menachem Golan. Menachem and I are good friends and I probably would be doing more work for him if his company was more successful. 21st Century is having its problems. But, he and I have made deals on cocktail napkins at Cannes, sitting on the Carlton terrace, thinking up a story, making a deal, and signing it on a napkin. KILL REFLEX was deal like that that never got fulfilled. So I called him up and said, 'Okay, let's make one of the deals we came up with on the Carleton terrace.' So I made it. I bought the script from a Canadian writer. It was called "SODA CRACKER" when I did it, but when it got to Hollywood, it became KILL REFLEX. It's a cop picture. I find it's the only way I can legally carry a gun and kill people. Otherwise, I'd be the bad guy."

STEELE'S LAW, made in Dallas and directed by Fred, has "already been sold to Japan". Bo Svenson co-stars again. It was planned as another BLACK COBRA feature.

"The lady who was the producer of the first three films and I just couldn't see eye to eye as to the production of the film. I wrote the script as a Black Cobra film. It was going to be "BLACK COBRA IV - CODENAME: PEACEKEEPER". But, how can I say this... sometimes these business deals aren't what they appear to be. So, I had to move on. I raised the money myself and changed the main characters name from Robert Malone to Robert Steele, so I wouldn't have any problems legally. So, it's now STEELE'S LAW, which is kind of catchy. I didn't want her to think I was doing anything spiteful, so I just changed it. I think the story's very timely. It's about an Iraqi Ambassador who's going throughout the United States, blaming America for the gulf crisis. I got the idea months before they declared war, this Iraqi Ambassador was on television in Washington. I thought he was a pompous bastard, the way he talked, the way he stood up to America... when we all know...I felt we could crunch them with the big one whenever we want to. Right now we're trying to be nice by dropping the little one, but we've got the big one that could really end the war. I said to myself, I don't understand why all these crazy people in New York don't catch him and on the street and beat the shit out of him. Then I said, suppose somebody did put a hit on the Ambassador. It would still be up to us, since we live in a Democracy, to protect the guy. Even though everybody would probably like to see him blown away. So I came



From the HALFNELSON Series.

up with the plot of PEACEKEEPER. I'm a cop who who's hired to stop an assassination attempt on an Iraqi Ambassador."

Williamson will be in more Menachem Golan 21st Century productions. CRITICAL ACTION, with Svenson, Chuck Connors, John Saxon, and Van Johnson is "half done". SOUL AND THE SAMURAI and JUSTICE DONE are in the planning stages. "JUSTICE DONE is in preproduction. That's what I'll be doing next. It's about how a young basketball superstar going from highschool to college can get trapped with drugs and his whole career, his whole life is ruined. He eventually is killed because he buys 50 dollars worth of drugs he didn't have the money to pay for. Some local drug hoodlums are on his back and he comes to me for help. I try to help him. I give him a lecture about how he shouldn't be involved in the first place, but then, before I can help him, they kill him. I go after these guys for doing that."

Video

This ad features all 2 horror, bad movies and assorted low budget wonders. In order to get more titles listed I've done away with my usual brief descriptions. You should be familiar with most of these, if not you better get The Psychotronic Encyclopedia of Film (hey Michael, do I get a discount for this?). List of over 1,400 great titles in the exploitation, sexploitation, cult and offbeat genres available for \$5 with order. A separate list of vintage and classic adult films and loops is available for \$2.50. UPS shipping: \$1.50 for first tape, 50¢ ea. additional. UPS 2nd Day Air: \$6 first tape, \$1 ea. additional. Money orders preferred, checks require time to clear. Cape Copy Center, 631 Main St., Hyannis, Mass. 02601. (508) 775-6500

All titles in this ad are \$17. Cathy's Curse...Deadly Rivals...Zombie Child...Bela Lugosi Meets a Brooklyn Gorilla...Bride of the Monster...Robot Monster...Keyholes Are For Peeping...Marihuana- The Devil's Weed...The Monster and the Stripper...The Undertaker and His Pals...The Touch of Satan...The Witching (Necromancy)...Blood Orgy of the She Devils...Invasion of the Blood Farmers...Daughter of Horror...Night of the Ghouls...Blood and Lace...The Slime People...The Lucifer Complex...The Black Sleep...The Cross and the Switchblade...Creation of the Humanoids...Dr. Dracula...I Spit on Your Corpse...Preacherman...The Severed Arm...Night Beast...Trucker's Woman...Women of the Prehistoric Planet...The Killing of Satan...Shell Shock...Flesh Feast...The Young Graduates...The Nightmare Never Ends...The Tormentors...Blackenstein...Invasion of the Girl Snatchers...The Sin of Adam and Eve...Pigs...Bloodrage (Never Pick Up a Stranger)...Bigfoot...Frankenstein's Daughter...She Demons...Playgirl Killer...Gorath...The Human Vapor...The Last War...Claws...Messiah of Evil...Octaman...Mongrel...The Killing Kind...Teenage Zombies...The Psychotronic Man...Alien Dead...Dr. Death, Seeker of Souls...I Saw What You Did...Horror House on Highway 5...Persecution...The Yesterday Machine...Test Tube Babies...Monster A Go Go...Vampire Hookers...King of the Zombies...Exorcismo...Track of the Vampire...Karimoja...Cannibal Island...Up Pompeii...Tanya's Island...They Saved Hitler's Brain (93 min)...Devil Master...When the Screaming Stops...Bloodthirsty Butchers...Invasion From Inner Earth...Kronos...Beginning of the End...It- The Terror From Beyond Space...It Came From Outer Space...I Was a Teenage Werewolf...Taramula...The Invisible Boy...I Married a Monster From Outer Space...Revenge of the Creature...Creature From the Black Lagoon...I Was a Teenage Frankenstein...Attack of the 50 Ft. Woman...Invasion of the Saucer Men...From Hell It Came...The Beast From 20,000 Fathoms...It Came From Beneath the Sea...Five Million Years to Earth...The Yin and Yang of Mr. Go...In the Devil's Garden...Starhops...The Green Slime...Creature From Black Lake...Malibu High...Mill of the Stone Women...Drive-In Massacre...Five Bloody Graves...The Night Child...Satan's Black Wedding...The Curse of Nostradamus...Death Wish Club...

Sinner's Blood...Hot Summer in Barefoot County...The Beauties and the Beast...House of the Seven Gosses...The Wild Racers...Incoming Freshman...The Indestructible Man...Attack of the Crab Monsters...Attack of the Giant Leeches...Attack of the Puppet People...Maneater of Hydra...Super-sonic Saucer...Missile to the Moon...The Day the World Ended...The Undead...The Blood Beast Terror...Warning From Space...Billy the Kid vs. Dracula...Ring of Terror...Castle of Evil...The Corpse Grinders...The Body Beneath...Crack in the World...Bloodstalkers...Dungeons of Harrow...Zombie Lake...Keep My Grave Open...Human Experiments...Nightmare ('81)...Strait-Jacket...Teenagers From Outer Space...The Cyclops...Hatchet For a Honeymoon...Island of Blood...Alabama's Ghost...The Young Cycle Girls...The Creators...Rocket Attack U.S.A...Satan's Touch...The Time Travellers...The 5,000 Fingers of Dr. T...The Wild Ride...Deadline For Murder (The Naked Flame)...Body Snatcher From Hell...Vigilante...The Young Runaways...A Wild Ride (Ride a Wild Spur)...The Dean's Wife...Hootenanny Hoot...Taboo (Taboo of the World)...Kilma- Queen of the Amazons...Berserk...The Mad Room...Puts...House of the Dead...Curse of the Alpha Stone...Ride the Wild Surf...In Trouble...Let's Kill Uncle...Cat Women of the Moon...Bloodsuckers...King Rat...Death Curse of Tartu...Piend Without a Face...Delinquent Daughters...Don't Look in the Attic...Les Amantes del Diablo...Blood Voyage...Escape From Hell Hole...Hideous Sun Demon...Curse of the Swamp Creature...Zontar: The Thing From Venus...The Farmer's Other Daughter...Daughter of Dr. Jekyll...Having a Wild Weekend...Beast From Haunted Cave...Creature From the Haunted Sea...The Werewolf ('56)...Pyro...The People Next Door...Avenger (Getting Even)...Amazon Jail...Five...Down on Us...Snow Creature...The Apple...Devil Monster...Wild Women...The Killing of America...Lady in a Cage...Teenage Crime Wave...Teenage Seductress...The Devil Kiss...Toga Party...Finders Keepers ('65)...Video Vixens...Lifepod...Invasion of the Animal People...Jack the Ripper ('76)...Possession ('81)...Beyond Atlantis...Santa and the Ice Cream Bunny...Thubab Tripping...Hellhole Women...Night, After Night, After Night...The Veil...Encore (The Comeback)...The Monster...The Man Without a Body...The Wasp Woman...The Dirty Mind of Young Sally...Satan's Slave...Evil Come, Evil Go...The Lonely Sex...Hercules in N.Y. Road to Salina...Utterly Without Redemptive Social Value...Truck Stop...In the Year 2889...They Came From Beyond Space...Burned at the Stake (The Coming)...Black Gums...The Hippie Temptation (OK quality)...Queen of Outer Space...Magdalena, Possessed By the Devil...Don't Go Near the Park...Daughter of Death...The Last Woman on Earth...The Incredible Shrinking Man...Creature With the Atom Brain...Bloodbeat...Warlock Moon...Witches Mountain...Microwave Massacre...Tales of Terror...Lady Terminator...The Disembodied

Trailers on Tape

The largest and finest collection of superb quality classic movie previews this side of the silver screen.

The largest and most varied selection of preview trailers available anywhere! Just name your genre:

- Musicals
- Comedies
- Horror and SciFi
- Dramas
- A.I.P. Retrospect
- Hitchcock

Coming soon: "John Wayne," "Oscar's© Best," and "Tarzan"

We welcome the American Express Card. Don't go to the movies without it!



Write or call for free catalog:
Trailers on Tape

1576 FELL STREET • #1
SAN FRANCISCO, CA 94117



(415) 921-TAPE



MENTION THIS PUBLICATION FOR DISCOUNT COUPON



WILLIAM GREFE'

FLORIDA'S FINEST

INTERVIEWED BY STEVE LATSHAW

First time viewers might think MAKO, JAWS OF DEATH is about the leisurely life of a salt water sport fisherman - until Richard Jaeckel puts a boathook through a guy's neck. But the prolific producer/ director of NAKED ZOO, STING OF DEATH, THE WILD REBELS and other shot-in-Florida classics has always liked to surprise his audiences.

William "Bill" Grefe' got into performing at a young age, with his older sister who toured Florida military bases for the

USO as a dancer during WWII. Ten year old Bill played a sheik in a sultan scene. Their father was Will Grefe', an illustrator who did hundreds of covers for magazines (Saturday Evening Post, Cosmopolitan...). After high school he acted in summer stock in Woodstock, New York. After serving in the Navy in Korea and getting married he started writing, which led to his long career making drive-in hits in Florida.

"I sold CHECKERED FLAG, which I wrote... to this producer. He was going to direct. He had never directed before. On the first day he had a nervous breakdown. We were filming and everything was chaotic and nothing happened. The investors panicked, 'We gotta get a director!'" At this time, in Florida, there were relatively few motion picture professionals. Experienced film directors were non-existent. The investors called an emergency meeting in a downtown Sebring hotel room at one a.m. They discussed importing a director from California or New York, then dismissed the idea. It would take at least two weeks to get him on location and prep him for the shoot, and by that time the races would be over. Then the cameraman, an old Hollywood pro recently retired to Florida, cleared his throat and said, 'What the hell, the writer knows all about it. Make him the director'." Grefe' shot his first scene at seven the next morning. He admits he "didn't know one end of the camera from the other" but his experience as a summer stock stage actor and director helped him through the rough spots. He brought the film in on schedule and under budget, despite some truly awful dailies early in the shoot. It eventually made ten times it's negative cost.

In the late fifties and early sixties, Florida was an uncharted wilderness for independent filmmakers. Equipment houses were still in the far distant future. As for trained crews... a handful of retired Hollywood pros and some relocated Cuban technicians who'd fled the Castro revolution made up the sparse talent pool. Cast and crew had to be put together from scratch and conditions were primitive. "My wife used to make cheese and peanut butter and jelly sandwiches and we'd eat off the tailgate of a station wagon. Now crews, I mean, my God, If you don't have shrimp and roast beef..." In **THE CHECKERED FLAG**, released by Mercury in 63, an alcoholic woman named Bo (Evelyn King) convinces a race car driver (Joe Morrison) to help her kill her millionaire playboy racer husband (Charles G. Martin) for his money. They succeed, but Bo ends up crippled and blinded and her new man loses both of his legs. Songs included "Bikini Baby" and "Coconut Fall on de Head". Some scenes were filmed in the Bahamas.

Grefe' directed and produced his next film, **RACING FEVER** raising \$25,000 in cash. It was enough to shoot the film, provided the crew worked for deferred salaries. And Bill was most of the crew. "We shot **RACING FEVER** only on weekends. I was the prop man, wardrobe mistress, make-up, location scout, you name it, I did it." It was the first of many Grefe' films to center around boats and water. The idea came from a real life hydroplane accident Grefe' witnessed at the Orange Bowl regatta. Famed Italian racer Enzo Selva had come to Florida to race his new supercharged hydroplane for what he said would be his last time. "He was a gentleman in his fifties and he said, 'I'm getting too old.' So he poured the coal to it. It was going over a hundred miles an hour and it just became airborne and flipped. He fell out of the boat and the boat fell right on top of him and crushed him. When someone gets killed in a hydroplane and (is) crammed into an engine department you can imagine the blood. I mean, everything was solid red with blood."

A photographer had been shooting 16mm footage of the race and captured the accident in all its gory glory. Grefe' purchased the film and incorporated it into **RACING FEVER**. "I wrote the whole screenplay based on my personal experience. The actual flip you see is Enzo Selva being killed. That blood was based on realism." The two male leads from **CHECKERED FLAG** returned in **RACING FEVER** as hydroplane racers. Martin plays a millionaire playboy racer again and Morrison blames him for the death of his father (unknowingly played by the unfortunate Enzo Selva). The plot

is full of soap opera cross family relationships and a shooting. Star Charles G. Martin was also in **GENTLE GIANT** and **HELLO DOWN THERE** (both from the Ivan Tors studios).

RACING FEVER (64) was distributed by Allied Artists. Grefe' had to make a deal with the companies president Steve Broidy but didn't have an attorney. He didn't know anybody in L.A. except for an actor from summer stock, but the actor knew the former head attorney for Allied Artists, who'd recently opened a private practice. Grefe' hired him on the

spot. When they went to Allied Artist the next morning, "Their mouths just dropped open. This guy had written all the distribution contracts and he'd put all the zingers in. He didn't even read it. He just said, 'Paragraph three, page two, OUT! We're gonna change this from gross to net...' I probably made the best distribution deal in the history of independents."

In the mid 60s, the drive-in circuit was the most lucrative market for low budget films. If a producer wanted playdates with a horror picture, he'd better have two. Drive-ins bought horror double features - or they didn't buy. That policy resulted in one of the most amazing combos to hit American drive-ins in the mid 60s. As the press material said, "Filmed deep in the Florida Everglades -



THIS IS HORROR! DEATH CURSE OF TARTU and STING OF DEATH! Grefe' directed **STING** in late 64. Joe Fink of Thunderbird Films picked it up for distribution. He shopped around for another horror film to go with it but couldn't find anything within his price range. In desperation, he went back to Grefe'. "He said the magic words... 'I'll finance a horror movie.' We had to shoot immediately because the summer was coming up for the drive-in circuit and **DEATH**. I wrote the script for **TARTU** in 24 hours. We shot the picture in 7 days. Total budget, 35mm color, 90 minutes, was \$28,000."

STING OF DEATH, starred Joe Morrison (in his third Grefe' feature) as "John Hoyt", working with a marine biologist and his daughter. They experiment on Portuguese men-of-war (jellyfish). Meanwhile a disfigured scientist named Egon (John Vella, who had been in **RACING FEVER**), works in his secret underwater cave lab and becomes a jelly fish monster (played by Doug Hobart) and kills college students. Hobart also designed the jellyfish monster. "There's a scene at the end of the movie when they're in a cave...a fight scene. Poor old Doug had a big jellyfish head on... he was fighting away and breathing heavy and all the oxygen went

out. We didn't know it but unless you keep pumping in there... it was a great costume except he didn't have any kind of oxygen tent in there to keep him going." Hobart went on to do make up and effects for other Florida wonders like FIREBALL JUNGLE (PV #7), SCREAM BABY SCREAM (PV #1), and FLESH FEAST (PV #3). STING also featured Neil Sedaka!

DEATH CURSE OF TARTU star Fred (Federico) Pinero and his wife take four archaeology students to the Everglades and disturb the 400 year old burial mound of Tartu (Doug Hobart again), a Seminole witch doctor. The mummy-like Tartu transforms himself into a young Indian warrior and a snake, alligator, and shark. "We had this animal trainer, Frank Weed. I told Frank I needed a big alligator in the morning, 'Bring me the tamest one you have. It's got to work with one of the actresses and I don't want a mean one.' The next morning, the crew set up the shot. The actress was supposed to lay down and insert her arm in a hole dug in the ground. The alligator's mouth would be wired to a rubber, fake arm, thus creating the illusion that her arm had been bitten off. The animal trainer showed up that morning with the biggest alligator I'd ever seen. Had him tied with his tail overhead 'cause he wouldn't fit all the way in the pickup truck. And the girl says, 'No way, I'm not laying next to this alligator.' I said, 'There's nothing to it. Let me show you.' So I put my arm in the hole and laid next to the alligator. We had this thin piano wire around his mouth so he couldn't bite. But this alligator roles on top of me and starts beating me with his tail. That's like a sledgehammer hitting you. Frank dives in and he's got him like Johnny Osceola, the Indian... the three of us are wrestling and by now, the girl is a hundred yards down, running like blazes to get away from this thing."

Another animal attack sequence required a 12 foot anaconda snake to chase a cast member. But the snake was too old and wouldn't move. "We had such limited amounts of film I couldn't shoot and shot and I'm screaming at Frank, 'GET THIS SNAKE TO MOVE!' So Frank ran up behind him, grabbed him by the tail, bit the anaconda by the tail and boy, that snake took off like a skyrocket. I chased him with the camera." Fred Olen Ray spent his teens watching Grefe's films in Fort Lauderdale drive-ins. "For the sheer audacity of it, I've always been partial to DEATH CURSE OF TARTU. Just having grown up around the Everglades and everything. I loved the trailer... 'THEY DANCED ON TARTU'S BURIAL MOUND AND MADE MAD PASSIONATE LOVE ON HIS GRAVE!...' it has all these angles of girls as they're twisting around. Drove a long way to a drive-in to see TARTU in the early 70s. Still playing even then."

Ironically, Grefe's 7 day wonder was supposed to be the supporting feature to STING OF DEATH, but TARTU so outshone it's predecessor it topped the bill when first released in the summer of 66. Director Ray liked TARTU so much, he tried to remake it (as SCALPS). In France, the video box for TARTU claims that it was directed by Jesus Franco (!).

The obscure THE DEVIL'S SISTERS (66), also from Thunderbird Pictures, is told in flashback to a cop by Teresa (Sharon Saxon). The Alvarado sisters in Tijuana run a slavery ring by advertising for domestic servants. Women are tortured, starved, given to men and watched over by the sadistic cigar smoking Marta. Eventually the women revolt. Fred Pinero played Teresa's corrupt cop husband. The black and white

thriller starred Velia Martinez and Anita Crystal as the infamous Alvarado sisters. "It was based on a true story about these sisters in Mexico City. They put ads in a lot of little farm type communities... 'Come to Mexico City - Be a Domestic - Earn Big Money...' And all these little farm girls would come there and the sisters would keep them, use them as prostitutes. They actually held them and kept them prisoner. And they killed over a hundred of these girls and buried them on a ranch outside of Mexico City. A true story. Filmed it all in Davie, Florida."

By the late 60s, Grefe was making his warped drive in movies and directing America's favorite hero dolphin Flipper! The late Ivan Tors (from Budapest, Hungary) had produced science fiction movies (GOG, MAGNETIC MONSTER...) and TV shows (SCIENCE FICTION THEATRE, SEA HUNT) since the 50s. In 63 Tors bought the old Thunderbird studios in North Miami. He made two FLIPPER movies and produced the popular FLIPPER TV series. More Tors animal adventure films (CLARENCE, THE CROSS EYED LION, ZEBRA IN THE KITCHEN, NAMU THE KILLER WHALE, BIRDS DO IT, with Soupy Sales...) and series

(DAKTARI, GENTLE BEN, COWBOY IN AFRICA...) followed. Tors had become a serious rival to Disney, by providing family films and shows. By 69, Tors had built a backlot and four state of the art soundstages on twenty acres of prime North Miami real estate. Grefe became an important part of the Tors empire. "He asked me to head up the studio. Ivan and I had been friends. I later became president. While at Tors, Grefe directed episodes of GENTLE BEN and PRIMUS and supervised the production of a number of major Hollywood features. "We were going full blast. We had features coming in, we had series, everybody was working. It was like a gravy train (but) the unions got to big for their britches. They started featherbedding, sandbagging, making

THEY LIVE FOR KICKS

 ROD A FAST-DRIVING FIGHT-ING FOOL!	 LINDA THEIR MAMA... NEVER SATISFIED!
 FATS HATE-ANGRY HUNGRY!	 JEETER THE LEADER - KNOWS NO LIMITS!



THEY'RE THE WILDEST OF THE WILD ONES!

THE WILD REBELS

TECHNICOLOR

STARRING STEVE ALAIMO

ALSO STARRING WILLIE PASTRANO

A CROWN INTERNATIONAL PICTURES RELEASE

all kinds of demands. Hollywood producers said, 'Who the hell needs this?'" Union demands reached a peak during production of the (awful) Anthony Quinn/Faye Dunaway comedy *THE HAPPENING* (67). "We had 180 people on the crew. The director had two assistant directors to keep half the crew away from the shooting crew. We had 60 people in the crew *WORKING*. we had 120 people sitting in trailers, plying cards, kibitzing and bitching about lunch." Meanwhile Grefe continued making his own low budget drive-in hits.



Grefe shows a biker what to do in *THE WILD REBELS*.

THE *WILD REBELS* (67), was distributed by Crown International. Steve Alaimo, from ABC's daily afternoon *WHERE THE ACTION IS* show stars (and sings) as Rod, a former race car driver in Daytona Beach who goes undercover for the cops and infiltrates the Satan's Angels biker gang while they plan a bank heist. Willie Pastrano plays Banjo, the gang leader and John Vella is Jeeter. "We'd raised the money to shoot another racing movie, about Daytona Beach, called 'Pit Stop', and we were just starting pre-production. Roger Corman came out with *WILD ANGELS*, which was the biggest independent film of the year. I saw a trend coming and went to my investors. They went along with me and I wrote *WILD REBELS* while we were in

pre-production. We switched from one movie to another and started shooting *WILD REBELS*. I gave Roger Corman credit for being the first guy. I was the second guy out."

HOOKED GENERATION (68) was Grefe's first R-rated movie and his second released by Allied Artists. Jeremy Slate (also in *THE BORN LOSERS*, *MINI SKIRT MOB*, *HELL'S ANGELS* 69, and *HELL'S BELLES*) is Daisy, a charming dope dealing gang leader and killer. Steve Alaimo and his girlfriend are taken hostage by the gang after they see them kill a boatful of Cuban's smugglers and some Coast Guard officers. The gang hides from the FBI at a Seminole Indian camp. By the end, nearly everybody is dead and the female informant has been brutally raped. Low budget films like *THE HOOKED GENERATION* did a remarkable job of reflecting the dark underbelly of 60s subculture. These drive-in epics serve, at times, as delightfully accurate time capsules. "It was a completely different time. Thank God we got through the 60s and we're now in a little more sane period. If you can call it that." John David Chandler plays Acid in *HOOKED GENERATION* and a group called The Bangles play. H. G. Lewis regular William Kerwin (see PV #5) has a role as an FBI agent and was also a crew member. Kerwin, who had been a regular in David Friedman/H.G. Lewis movies became a Grefe regular crew member.

Willie Pastrano, a former lightweight boxing champ in his second Grefe movie plays Dum Dum. "Willie was a pretty insane guy." They were shooting his death scene in a state park close to where he lived. When they finished Grefe released him for the day, then continued shooting. Pastrano left the set on foot, covered in mud and stage blood, still carrying a prop pistol. In the park a family was enjoying a picnic. "Willie's across this little lake and he shouts at them, 'STOP, STOP, OR I'LL KILL YA!'" The guy looks up and here is this wild man all in blood and mud, waving a gun. He runs to a phone and calls the police. Willie wanders through the swamp and he's home." Within minutes the entire cast and crew were surrounded by a police SWAT team, guns drawn."



Jeremy Slate in *HOOKED GENERATION*.

"I had written a story about an older lady and a young gigolo type... THE GROVE.. and I felt that Rita Hayworth would be perfect." Grefe went to California, got her to read his script (which she liked), got her to sit through HOOKED GENERATION (which she liked up to a point) and began negotiating with her agent. "And the agent wanted \$250,000. I said, 'Impossible. My whole budgets two fifty'. Grefe and the agent fought for three days. Finally Grefe called his investors, asked them to trust him and wire a cashiers check for fifty thousand. "I walked into his office, plunked down that check down and said, 'There's fifty thousand. I'll put it in my bank in California, in escrow, for Rita - but that's it. End of conversation.'" The agent smiled and shook his hand, "You got a deal". As Grefe puts it, "Money talks. B.S. walks." During production (in 68), Grefe had to ease Hayworth into his normal breakneck shooting schedule. "I went in there with a directorial plan for Rita. I knew that if I started shooting one, two or three to one (ratio of the number of takes to useable footage) she wouldn't have confidence in me. I budgeted...the first day I was doing twelve, fifteen takes to one, even though I didn't need them. I knew Rita was from the old Hollywood school...they just shot film like crazy." The plan worked. By day four he had her down to his usual one to three takes. He also made deals with a local resort, Limousine company and caterer and kept her mostly isolated from the rest of the production.

Hayworth probably never sat through the R-rated NAKED ZOO (Reviewed in PV #2), an amazing exploitation artifact. Stephen Oliver (MOTORPSYCHO) stars as a crazed, sadistic gigolo writer who kills a rich man in a wheelchair, gives LSD



Grefe directs Rita Hayworth in THE NAKED ZOO.

to the man's wife (Hayworth) then scares her to death for her money. Other highlights are Canned Heat playing at a drug party, Fay Spain freaking out, comedian Joe E. Ross (CAR 54 WHERE ARE YOU?) talking on a phone and a destruction party that looks like an outtake from H. G. Lewis' JUST FOR THE HELL OF IT. Willie Pastrano, and William Kerwin are in

SPIDER BABY
TEEN AGE THUNDER
EXORCISM BE DAMNED
FEAT YOUR SKIN
NEW CATALOG IS OUT!!
T-SHIRTS
WORLDS LARGEST SELECTION OF PSYCHOTRONIC TEES
SCI-FI
BIKER
EXPLOITATION
JO FILMS
HORROR
SEM SEX
MEDICAL ATROCITIES
FREAKS AND MORE!!!!
PLUS!!!
ED "BIG DADDY" ROTH
ED "BIG DADDY" ROTH
RAT FINK TEES
SEND \$1.00 TO:
MUTILATION GRAPHICS
DEPT: B
3765 ORIOLE CT.
SHRUB OAK, N.Y.
10588
OVER 140 SLEAZEY T'S
ORGANIC DEAD
TALES OF THE CRYPT
BLOODSUCKING
CANNIBAL GIRLS
TONIGHT YOU ARE INVITED TO A PILL PARTY

PLUS!!! VIDEOS!!!
HIGHWAY SAFETY
DRUG SCARE-RACING
ODD WEIRDO STUFF
NOSTALGIA-ATOMIC
INDUSTRIAL FILMS
OLD AUTOMOTIVE FILM

SEND 1.00 FOR CATALOG USA & CAN
3.00 FOR CATALOG OVERSEAS

DEALER INQUIRIES INVITED

FUNKY FILMS
89 SECOND AVE NY NY 10005

WE BUY USED RECORDS

the cast, Steve Alaimo sings, and nudie director Barry Mahon spiced it up even more with dildo and lesbian sex scenes. **NAKED ZOO** was finally released in 71. By that time Hayworth had been in **SONS OF SATAN** with Klaus Kinski and the amazing **ROAD TO SALINA** with Mimsy Farmer. **ZOO** was re-released in 73 as **THE HALLUCINATORS**. Although people assumed she was an alcoholic at the time these films were made, Hayworth was suffering from Alzheimers disease.

The last project of the Tors studios was an attempt to duplicate the success of the old **SEA HUNT** show. The short-lived **PRIMUS** series starred Robert Brown as an undersea detective. After **PRIMUS** failed, (and Tors' wife died), Ivan Tors sold his studio and moved to Africa, where he made animal documentaries for German television. About his long time boss, Grefe' says, "I consider Ivan Tors the grandfather of modern filmmaking, as far as organizing the crews, getting equipment houses - he was a gentle man and his first love was animals. His second love was filmmaking. He was lucky to combine the two."

Grefe' made **ELECTRIC SHADES OF GRAY**, (eventually released by Joe Solomon as **THE JESUS FREAKS**) in Los Angeles. The first time producer had money (raised by promoting trading stamps) but no script. "This is, like, the end of the wild 60's. Sunset Boulevard... thousands and thousands of hippies were sleeping up in the hills and walking up and down Sunset. We go there and this guy told me the story" (about a preacher who leaves the church to live with

hippies). Grefe' cast the non-professional leads by their looks. "The cameraman/gaffer was on an acid trip the whole movie. The sound man was some wino that hadn't worked in Hollywood in about 20 years. We used to load up in cars and say, 'Well, what are we going to do today?' We'd drive down to Topanga Canyon and I'd sit in the back with the actors, write and say, 'This sounds good, let's do it today'. We just winged the whole movie. The fact that it got made is some kind of miracle. It's the only movie in history made on Trading stamps."



The hit **STANLEY** (72) was Grefe's second feature released by Crown. Chris Robinson (**DIARY OF A HIGH SCHOOL BRIDE...**) stars as a Seminole Indian Nam vet. Alex Rocco and Steve Alaimo are the bad guys who poach snakes (and had killed Stanley's father). His father's lover does a Cleopatra nightclub act that includes biting the head off an asp. The feature, which was shot for 250 thousand dollars grossed "over

ALL FORMATS: NTSC / PAL / SeCAM

VIDEO SEARCH OF MIAMI

SPECIALIZING IN EURO AND ASIAN EXPLOITATION

WRITE FOR YOUR FREE CATALOG

PO BOX 16-1917, MIAMI, FLORIDA 33116-1917

WRITE OR CALL FOR INFO

(305)

387-6807

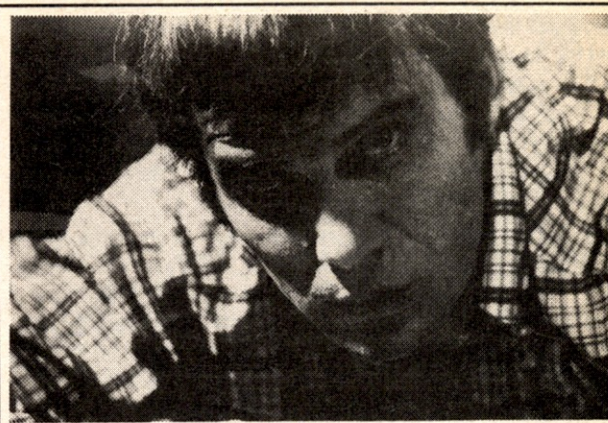


\$7M". "STANLEY came about from a dream. I was in California and I read in Variety there was this picture called WILLARD, about a guy that lived with rats. I looked into a crystal ball and said animal horror pictures are the next trend. I went to bed and dreamt all of STANLEY." In one scene Stanley kills Rocco's character by filling his pool with poisonous snakes. Rocco refused to jump in the pool with live snakes. "So I said, 'OK, Alex. I got these rubber snakes. I'll do a lot of quick shots and fix it in the editing room. I got three handlers and they each had four (real) snakes, two in each hand. I had them hiding behind the building (by the pool). When Alex made his dive off the pool, we hit him with twelve real snakes." In the release print the shot freeze-frames on a snake point of view of Alex in mid-air. There is real fear on his face. In the editing room "we were listening to the (sound) track and the minute we hit him with the snakes,...he yells out, 'GREFE', YOU DIRTY SON OF A BITCH!"

Greffe directed the shark sequences for the first Roger Moore Bond movie, LIVE AND LET DIE (73). "In London, at Pinewood, they built the water tank where Bond is lowered in, the sharks come through the tunnel and so forth, we did that shark footage in Bimini. Then, when Bond runs across the crocodiles, we did that in Jamaica." Greffe staged approximately 75% of the action set pieces. Working with boats, planes, and the stunt team, he also helped create the boat jump sequence and the boat chase, including the shot of a speedboat crashing through a wedding party.

IMPULSE (see PV #9) is Greffe's sleaze classic, filmed as WANNA RIDE, LITTLE GIRL? Everybody should see William Shatner as a hateful, sweaty seductive gigolo hustler, psycho killer in early 70s flair pants and sideburns. "That was a rough film, from the standpoint of Shatner. His character was in that for about 90% of the picture and we only had him for 12 days. What we had to do is what you never so in filmmaking. If we were shooting in a house...We'd have to only shoot the Shatner scenes, then come back a week or so later, after he'd left, relight the thing, and do the other actor's scenes." Despite those

problems, IMPULSE is one of Greffe's best looking features. Other's in the all-star cast were Ruth Roman, Harold Sakata from GOLDFINGER, Al Adamson regular Jennifer Bishop and William Kerwin in the classic prologue.



William Shatner in IMPULSE.

THE GODMOTHERS was a gangster spoof which has been called "an obvious tax shelter". It's unavailable due to legal complications. Mickey Rooney starred, wrote the script, and took over the editing. "Mickey would have a big, artistic, creative thought in the middle of the night and he'd rewrite the whole scene. And he'd come in and hand me seven or eight pages, I'd never seen before. Everything was chaotic during the filming of that one." The oddball comic cast included Jerry Lester, Frank (Crazy Guggenheim) Fontaine, Joe E. Ross (also in NAKED ZOO), and Billy Barty. "I think I was more of a traffic cop than a director on that one. When you get five or six night club trained, vaudeville type comedians and you're trying to direct them...these guys were going in 25 directions. I think I got a lot of grey hair on THE GODMOTHERS." (Rooney, who was living in Florida at the time, followed THE GODMOTHERS with a obscure movie with Ted Cassidy directed by STANLEY star Chris Robinson. At various times it's been know as WOMAN'S PRISON ESCAPE, CONVICT WOMEN, THUNDER COUNTY, SWAMP FEVER and ONYA MARK.)

WILLIAM GREFFE - FILMOGRAPHY

- | | | | |
|----|---|----|--|
| 63 | THE CHECKERED FLAG - D/S | 71 | PRIMUS (SYNDICATED SERIES) (DIRECTED EPISODES) |
| 64 | RACING FEVER - P/D/S | | ELECTRIC SHADES OF GREY/THE JESUS |
| | FLIPPER (NBC SERIES - TO 68) | | FREAKS |
| 65 | STING OF DEATH - D | 72 | STANLEY (VID AMERICA) P/D/CO-S |
| | THE DEATH CURSE OF TARTU (ACTIVE) | 73 | LIVE AND LET DIE (MGM/UA) 2ND UNIT D |
| | D/S | | THE GODMOTHERS - D |
| 66 | THE DEVIL SISTERS - D/co-S | 74 | IMPULSE (I.V.E.)/I LOVE TO KILL |
| 67 | WILD REBELS (ACADEMY) D/S | | (VCII)/WANNA RIDE LITTLE GIRL? - D |
| | THE HAPPENING (PRODUCTION SUPERVISOR) | 75 | WHISKEY MOUNTAIN (BEST) P/D/CO-S |
| | GENTLE BEN (CBS SERIES - TO 69) (DIRECTED | | CARIBE (ABC SERIES) (DIRECTED EPISODES) |
| | EPISODES) | 76 | MAKO, THE JAWS OF DEATH (PARAGON) |
| 68 | ALLIGATOR ALLEY/THE HOOKED | | P/D/CO-S |
| | GENERATION - P/D/CO-S | 85 | CEASE FIRE (THORN EMI) P |
| 69 | THE NAKED ZOO (NPY)/THE | 87 | MASTER BLASTER (PRISM) -EX. P |
| | HALLUCINATORS/THE GROVE -P/D/S | 88 | ESCAPE (QUEST) CO-P |
| 70 | DARKER THAN AMBER (PRODUCTION | | |
| | SUPERVISOR) | | |

In between films Grefe' got together with former movie monster and Florida film pioneer Ricou Browning (CREATURE FROM THE BLACK LAGOON) and formed the Florida Motion Picture and Television Association, designed as a political organization to act as a liaison between producers and government. The F.M.P.T.A. is responsible for bringing millions of dollars of movie and TV business to the state. Grefe' also wrote a text booklet, "Financing- The Art Of Raising Money For Motion Pictures". He has been given many Florida awards, and has an honorary key to North Miami.

WHISKEY MOUNTAIN (75, Celestial) was a PG feature, filmed in North Carolina, about two couples on motorcycles looking for a lost cache of Civil War muskets in the woods. They end up being attacked by a group of redneck drug dealers. Grefe' warmed up the locals (who had bad memories of DELIVERANCE which had been filmed in the same area) by using them in the film. "We used a lot of real characters. One actual moonshiner, name of Bowser Patterson, played one of the bad guys." The late Christopher George starred with Roberta Collins (DEATH RACE 2000), and the music was by Charlie Daniels. William Kerwin also appeared.

Grefe' had tried to sell a script about sharks "as early as 1973". In 75 JAWS hit. "Then everybody called... 'Bill, ole buddy. How yadoin?' They remembered the script. I got the money overnight." MAKO, THE JAWS OF DEATH (76, Selected) starred Richard Jaeckel (taking the same role Chris Robinson had in STANLEY), only this time he uses sharks for revenge. "Jaeckel was the best pro I've worked with, bar non. He had, God knows, 90 pages of dialog in MAKO and he only missed one line...blew a line on one take. On the first day of the shoot he split his head open. We had to rush him to the

hospital and he had 18 stitches in his head. He came back, insisted upon working and never took the day off." MAKO contains some of the most amazing shark footage ever filmed. One of the famous shark sequences from the movie found it's way into a number of bigger budget mainstream features. "12 foot tiger shark we were following with a dolly. It suddenly turned and headed straight for the camera, which was about 15 feet away, with it's mouth wide open. Our cameraman, Jordan Klein, just kept shooting and literally crammed the camera down his mouth. You could see his tonsils. No one else, even with a 50 million dollar film, has ever had stuntmen grab a 12 foot tiger shark by his dorsal fin and be towed along. Spielberg had a million dollar mechanical shark. I had 300 thousand dollars to make my whole movie." Criticized in America as a JAWS rip off, MAKO beat JAWS into European theatres and cleaned up at the box office. Jennifer Bishop and Harold Sakata from IMPULSE, Luke Halperin from FLIPPER, John David Chandler, and William Kerwin also appeared in MAKO.

For a while Grefe' had a dream directing assignment. No more investors or hassles with distributors... just sunshine, easy schedules, guaranteed bookings and money. "I became friends of the president of the Bacardi Rum company. They're a hard liquor company and not allowed to make commercials. They make half hour films for promotional purposes. I got very spoiled because the money was fantastic. I made over 25 films for Bacardi." Grefe's 30 minute promotional films weren't the usual industrial fodder. Using name actors like William Shatner, Cornel Wilde and Barbara Rush, and exotic Carribean locations, the films had actual plots. "The one I did with Shatner was done in Puerto Rico. It started out at Moro Castle (a 17th century fort). Shatner played a pirate. It started out with this big sword fight, then you hear someone call 'CUT!' and you see this movie crew filming the pirate movie. Shatner walks over to the ramparts and the co-star says 'What's that



Grefe', William Kerwin and Mickey Rooney filming THE GODMOTHERS.



THE JAWS OF DEATH.

strange bat shaped building across the bay?'. Shatner says, 'Oh, that's the Bacardi Building.' and suggests that they take a helicopter for a closer look..... After an aerial view of the place and a guided tour, the duo meet the manager. Shatner says 'You've been so kind in showing me where you make Bacardi rum. Why don't you come to the big crew party? The manager says, 'Only if you let me bring some of all the different Bacardi products.' So, they have a big cast and crew party and they serve all these different kinds of rums." When SATURDAY NIGHT FEVER hit big, Grefe' shot a Bacardi rum film in a disco. URBAN COWBOY spawned a dude ranch Bacardi epic.

In the early 80s Grefe' directed some TV pilots, then returned to feature films, producing the well received drama CEASE FIRE directed by Florida native David Nutter. It starred Don Johnson as a shell shocked Nam vet coming to terms with his war experiences. During the Miami shoot, TV producer Michael Mann was on location scouting for a new series called MIAMI VICE. He visited the CEASE FIRE set and saw the film's dailies and hired Johnson to play Sonny Crockett. Grefe' did some work on MIAMI VICE too. Grefe' was executive producer of MASTER BLASTER, about paintball gaming, and produced ESCAPE, made in North Carolina. Grefe' is ready to return to directing. Though he prefers to work in Florida, the lack of adequate financing for Florida feature productions has forced him to look elsewhere for production money. He's currently negotiating a deal to make features in Romania, at a new state-run, state of the art studio facility. "I've always considered myself a chameleon. Always able to change hats. People know my ability to bring pictures in under budget and schedule that's why I've been producing. Now I'm getting a hankering to direct another film. I love both ends. I just consider myself a filmmaker."

After the interview was over, Grefe' said to Latshaw, "You never asked me what happened to Stanley." He stood up, pulled out a snakeskin wallet and tossed it on the table. He looked up and grinned. "Good old Stanley".

Steve Latshaw would like to thank Dr. X, Robin Shurtz and Pat Moran for help with questions, Fred Olen Ray, and of course, William Grefe'. Thanks to original PSYCHOTRONIC contributor Charlie Beesley for convincing me that Grefe's movies were worth looking into.

CHILLER THEATRE Video
P.O. BOX 2608
BLOOMFIELD, NJ
07003

Video List
or
\$2.00 ea.

HORROR & SCI-FI COLLECTIBLES LIST

CHILLER THEATRE Video

NJ'S LEADING SOURCE FOR SCI-FI & HORROR

Sex Sirens of Cinema

☆ Featuring "Love Goddesses"

☆ From the 50s' & the 60s'



YESTERDAY, TODAY & TOMORROW (1964)
Sophia Loren and Marcello Mastroianni star in three comic tale showcasing Loren as Italian women who use sex to get what they want. A steamy striptease sequence and an Oscar for Best Foreign Film make this a memorable classic.
SS-111 \$19.95

COLOR



SHOOT LOUD, LOUDER (1966)
Raquel Welch at the peak period of her beauty is the unobtainable object of desire driving antique dealer Marcello Mastroianni into a frenzy of erotic passion and obsession. A prime example of 60's psychedelic European cinema.
SS-107 \$19.95

COLOR

REPULSION (1965)

Catherine Deneuve catapulted to stardom in Roman Polanski's acclaimed psychological thriller playing a flawlessly beautiful but sexually repressed girl whose neurotic fixations lead to mental deterioration and murder.
SS-106 \$19.95

B & W



INGA (1967)

Marie Lljedahl is the virginal 17 year old who comes to live with her free thinking Aunt when her parents are killed in an accident. While there, she becomes infatuated with the Aunt's younger lover and blossoms into womanhood.
CSS-103 \$24.95

B & W



TIGER AND THE PUSSYCAT (1967)

Wildcat Ann-Margret provides the temptation for middle-aged and married businessman Vittorio Gassman in this sly and satirical sex comedy from the era of "what-ever turns you on." VCR alert for the shower scene!
SS-108 \$19.95

COLOR



GIRL WITH A SUITCASE (1960)

Claudia Cardinale is a girl from the wrong side of the tracks who follows her ex-boyfriend to the big city only to fall in love with his adolescent brother. Leonard Maltin calls it "well acted, worth-seeing."
SS-101 \$19.95

B & W

DAGMAR'S HOT PANTS (1972)

Follow the hilarious and sexotic exploits of the lovely Dagmar and her band of Danish escort girls during the period now referred to longingly as the "swinging seventies". Featuring the beauties of Fanny Hill and Without A Stitch.
CSS-112 \$24.95

B & W



THAT NAUGHTY GIRL (1956)

A teenage Brigitte Bardot is the not-so-innocent daughter of a notorious crime boss in this saucy French comedy. When she's forced to go into hiding, her untamed nature becomes a nightmare for her appointed male guardian.
SS-109 \$19.95

B & W



IT TAKES A THIEF (1960)

Jayne Mansfield and Anthony Quayle team up as a gangland leader and her spurned lover who are brought together once again during the planning of a big heist in London. A taut, no-frills, "film noir" rarity.
SS-105 \$19.95

B & W



TOO HOT TO HANDLE (1960)

Jayne Mansfield's practically transparent evening gown and bodacious figure immortalized this film in the pages of "Playboy". Here she portrays a singer in a seamy nightclub populated by bad guys like Christopher Lee.
SS-110 \$24.95

B & W

TO ORDER

Call G M I Films at (212) 673-4490

Monday - Sunday 11:00 AM to 11:00 PM (Eastern Time)

Send order to G M I Films at : 33 Saint Marks Place, N Y, NY 10003

Make check or money order payable to G M I.

(Price + 3.50 S&H for the first movie and + 1.00 S&H thereafter.)

Fax order to G M I Films at (212) 673-4498 (Visa & MC Accepted)

Please include Card Holder's Name; Card Number; Expiration Date; Signature and Telephone Number. (This will enable us to reach you if we have a question.)

SMC

ALL TITLES LISTED ARE BELIEVED TO BE IN THE PUBLIC DOMAIN OR UNLICENSED. No rights are given or implied.

1991

BASIL RATHBONE
STAR OF
"DRESSED TO KILL"
another of
Universal's Sherlock Holmes Series.

*Yes!
it's Elementary*



**RIGHT COMBINATION OF THE
WORLD'S BEST TOBACCOS** *Properly Aged.*

A **LWAYS** **B** **UY** **C** **CHESTERFIELD**



BRAZIL

SATANIC ATTRACTION (Complete, 90) D/S Fauzi Mansur, S Filipe Grecco, P J. Davila

It's great to see some recent Brazilian horror movies available in America. I'm not sure about the release years and all I know about the director is that he used to be an editor. The dubbing is sometimes awkward or laughable. This one starts with black people dancing by a waterfall, then shows blonde kids (a brother and sister) participating in a blood ceremony. "14 years later" at Sun Coast, a guy stabs a woman on the beach, cuts off her foot and feeds her remains to a lion. He collects her blood in bucket and pours it on his sisters grave. More killings occur (a hatchet to a head...) and Fernanda, a local DJ has the whole town talking about her on-the-air horror stories which seem to always come true. During a nightmare scene involving a corpse, the film itself was scratched for a weird cheap effect. This one didn't make all that much sense to me, but I liked the fact that people ate mangos after a sex scene.

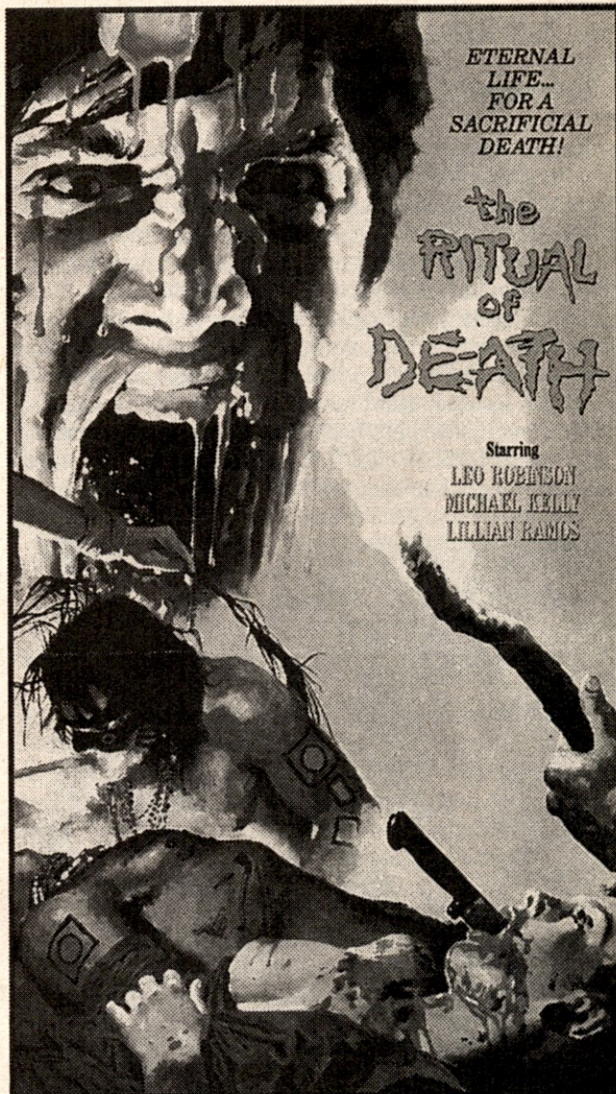
RITUAL OF DEATH (Complete, 90) D Fauzi Mansur, S Filipe Grecco, Anthony Roark, P J. Davila

This is the one to look for. You'll never see anything like this from the U.S.A. It's got lots more sex, gore, goo, flashbacks, flashforwards, and hallucinations. It would get an X here if rated and shows a definite Argento and Marins influence. There's even a satanic character who resembles Brazilian horror director/star Jose Mojica Marins (PV #5), who writes a horror play and has bloody sex in a bathtub with a woman and a goat head! The stage actor hero becomes possessed because of some hairy book. He eats raw meat and frogs appear (!?). He acquires a giant zit, mutates and kills the other actors, while a local black cop investigates. The soundtrack is filled with loud screams and it all ends with a basement full of screaming moaning bodies. Very strange and mostly filmed on some very interesting locations. Both Mansur tapes are available from Film Genre Video

50s

BAD GIRLS DO CRY (Something Weird, 54) D Sid Melton, P Howard Freeman

Another roadshow exploitation classic has been unearthed. This one has no synched dialog. In some scenes two people just look at each other, not even opening their mouths, while voices are heard. It's the sad tale of small town blonde beauty Sally Downs (Misty Ayers). She goes to a model agency ("Why not?"), is attacked by the typical slimeball guy with a little mustache ("What a cheap trick. And I fell for it!"), is shot up with drugs and ends up a prisoner/hooker. Sally and the other women undress a lot, showing off garter belts and underwear and there's a cat fight. Comedy relief is provided by an insurance man who cant get laid, a gay customer who doesn't respond to a sexy dance, the "Dean and Jean" radio soap opera, and an alcoholic madame who accidentally drinks milk and spits it out. I liked the part where a man hides behind a phone



pole to avoid being shot. Director Sid Melton is an actor who played Uncle Charlie the manager on The DANNY THOMAS SHOW and Alf Monroe on GREEN ACRES.

GIRL IN BLACK STOCKINGS (Shock Toons, 57) D Howard W. Koch, S Richard Landon

I wanted to see this United Artists movie because Mamie Van Doren is in it. (she also starred in UNTAMED YOUTH and BORN RECKLESS by director Koch). She's fine (as the sexy young mistress of a washed up movie star), but obviously David Lynch caught this on late night TV one night and planned TWIN PEAKS the next morning. What a movie! What hateful dialogue! It's set at a lodge in a small town. The sheriff (John Denher) announces, "A girl was slaughtered and cut up like a side of beef tonight!". There's an

Indian deputy (with one arm). Everybody seems to have been involved in some way with the dead girl and they say she was evil. An outside investigator shows up. The suspects keep changing and more people are murdered. A man is killed by a lumber machine. You won't believe it. The great cast includes Anne Bancroft, Lex Barker, Marie Windsor, and in small roles, Stuart Whitman and Dan "Hoss" Blocker! Ron Randall (from Australia) take the acting honors though as the incredibly bitter parallized rich man who owns the lodge.

GERMANY

LIANE, THE JUNGLE GODDESS (LIANE DIE WEISS SKLAVIN)

(Something Weird, 56) D Edward Von Borsody, P Helmut Volmer, S Ernst Von Salomon

Although little known in America, this sex tease jungle woman movie (in wonderful Pathe color) was released here by DCA. Marion Michaels plays a beautiful very young light haired jungle girl living in an African tree house who saves a photographer (Hardy Kruger) from a native attack. In the early scenes, Lianne is topless and carefree (although she has on red lipstick and mascara). Eventually her long hair is cut by a jealous lady doctor and she's kidnapped. Tonga, the faithful native warrior and Simba the lion join her in Germany where she wears sexy nightgowns and a bikini. Lianne is called "you little Devil", "little savage" "little brat" and "pretty little bubblehead" by various characters. Reggie Nalder (SALEM'S LOT, MARK OF THE DEVIL...) is the evil Mr. Goering, a Hamburg shipbuilder after her inheritance. LIANNE also features plenty of National Geographic style topless native footage and out of place jazzy big band music. LIANE is exploitive, silly and insulting, but very entertaining. The sequel was called NATURE GIRL AND THE SLAVERS in America.

THE THIRD SEX (Something Weird, 58) P Helmut Volmer, S Dr. Felix Lutzkenorf

This surprising movie about the gay subculture of Berlin has major cult possibilities. 16 year old Klaus rides a scooter and paints. His banker dad doesn't understand him and wishes he'd stop hanging around with Klaus, his blonde best friend, Dr. Boris Winkler, an art dealer ("Just call me Boris") has the boys over to look at Asian art and listen to "musique concrete" that he plays on an "electron" keyboard. This spooky science fiction music is heard whenever something homosexual seems to be going on. One night at Boris', two boys in underpants wrestle (while the camera tilts at odd angles) for entertainment. Klaus' angry dad ends up in a drag club, and his worried mom encourages Gerte, a beautiful young girl to make it with her wayward son. After sex (on the lawn), Klaus is in love and can't get enough, Manfred gets jealous and mom goes to jail for procuring! Like LIANNE, from the same producer, THE THIRD SEX has some nudity and would have been strickly adults only in the American 50s. Are all of Volmer's productions this entertaining?

30s

DRACULA (Something Weird, 31) D George Melford, S Garrett Ford, Dudley Murphy, P Carl Laemmle Jr.

A whole 18 minute reel (including the ship to London and the vampire wives) is missing and the picture quality is pretty low, but a lot of people are very excited about this tape anyway. In the days of early talkies, some films were shot several times with differant actors using the same script for foreign markets. This DRACULA was shot in Spanish during 22 nights. Director

Medford used the same familiar sets as the Lugosi version, but redressed them and re-lit them. Medford incorporated some unused footage shot by Tod Browning (even a long shot of Lugosi), but everything else is his. This DRACULA is so familiar, but also very differant and sometimes better. When Dracula (Carlos Villarios Llano) strangles Renfield ("Si maestro!, No Maestro! Por favor!"), he throws him off the high stairs and when Van Helsing pounds in a very long stake, the vampire groans a lot. Eva (Lucy) was played by a teenage Lupita Tovar, who had also been in Medford's Spanish language version of THE CAT CREEPS. The actors are from Spain, Mexico and other countries, so the accents vary quite a bit. DRACULA was still playing in Spanish language theatres in the 50s. A complete print has been discovered in Cuba and is supposed to come out eventually on laser disc. "Yo no bebo...vino."



MORE STUFF

ALIEN PRIVATE EYE (Raedon, 87) P/D/S, edit... Nik Rubenfeld

Nikki Fastinetti stars as alien hero Lemro in this laughable mess that has some similarities to I COME IN PEACE (made later). Lemro has a 30s style private eye office, dances like Michael Jackson, fights like Bruce Lee and has Spock ears. Aliens on earth battle over an addictive designer drug. The sound is so bad you can hear the creaking of leather jackets and traffic over the dialogue. With a cold turkey scene, a Keith Richards reference, a terrible Peter Lorre imitation, topless sex and a disco.



APOLLONIA IN *BLACK MAGIC WOMAN*

BLACK MAGIC WOMAN (Vidmark, 91) P/D Deryn Warren, S Gerry Daly, P Marc Springer

I hate to kick a national *STAR WARS* hero when he's down, but Mark Hamill looks like he needs a long rest and a new agent (soon he'll be seen in movies directed by Screaming Mad George - and Jesus Franco! - no kidding!). He stars in this boring video as a suburban art gallery owner who needs an exorcism after a jealous witch casts a spell on him. A headless chicken shows up in his bed he becomes impotent, and the already sick looking actor gets worse thanks to make-up. Only the Hispanic characters understand what's happening, but they can't even protect themselves. Apollonia (Kotero) and Amanda Wyss co-star and Santana's original version of the title song is heard. With exploitation staples like sex in the shower and death by boiling water.

BLOODSUCKING PHAROS IN PITTSBURGH (Paramount, 90) D/S Dean T. Schetter, P James A Baffico, Laurence Barbara, Beverly Pewberthy

Filmed as *PICKING UP THE PIECES*, and announced as (yet another) remake of *BLOOD FEAST*, this comedy follows two cops and a detective's daughter as they pursue a chainsaw killer. Some of the humor is of the *AIRPLANE*, anything goes variety and some memorable black humor gags make this a very anti-smoking feature. Although the killings take place off screen, Tom Savini provided the results. With a decapitation, a face ripped off, a wild cat fight, weird "twin" old lady coroners, and despicable Arabs in the "Egyptian part of town". The main surprise though is ex porn star Veronica Hart (a.k.a. Jane Hamilton), enjoying her best role in an R rated movie. Filmed in Pittsburgh.

DEATH SPA (MPI, 87) D Michael Fischa, S James Bartruff, Mitch Paradise, P James Beardley-Jones

Another stupid bloody gore movie, this time set in a computerized health spa. The late Merrit Butrick stars (sometimes in drag), with Rosalind Cash (*THE OMEGEA MAN*) as a police sergeant, a wasted Ken Foree, and Shari Shatuck (*ARENA*) as a ghost. Characters are killed by excessive steam, flying shower tiles, exercise machines, and a locker. It's filled with false scares and a

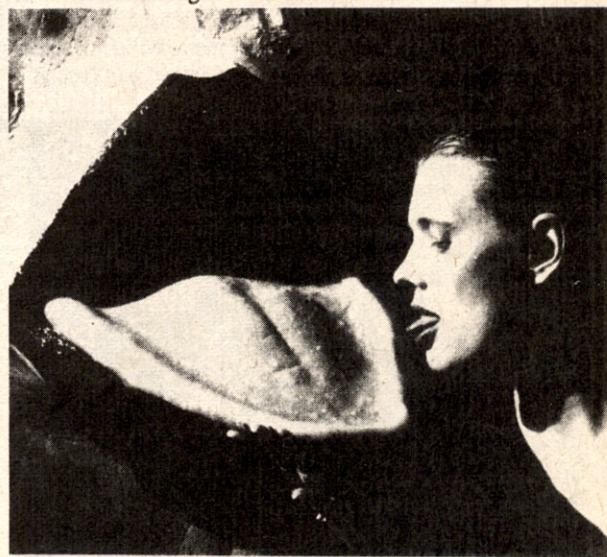
big party is thrown after countless characters have been killed. Beatle completists: a scene from *A HARD DAY'S NIGHT* is on a TV screen. Available in R and unrated versions.

THE FORGOTTEN ONE (Academy, 89) D/S Philip Dadger, P Peter Garrity

The always excellent Terry O'Quinn stars as a widowed novelist who moves into a big old empty (and haunted) house in Denver. He has nightmares and becomes terrified and confused as a 19th century female ghost decides he's her eternal lover. Neighbor Kristy McNichol (also a writer) narrates. Although it's basically an old fashioned gothic romance, *THE FORGOTTEN ONE* features some modern nudity and an excellent scene with the ghost rising from water. With Elizabeth Brooks (*THE HOWLING*).

DR. CALIGARI (SGE, 89) D/S... Stephan Sayadian, S Jerry Stahl, P Joseph F. Robertson

Some of the images (a giant tongue, a woman masturbating in front of a TV, people eating sheep legs, yellow and pink clothes...) in this drug and dream filled *DR. CALIGARI* "remake" are inspired but it all resembles a dreary pretentious off Broadway play to me. A very sexy Laura Albert stars with the scene stealing late Fox Harris (the film is dedicated to him) and Jennifer Miro (former lead singer of the San Francisco group The Nuns). *DR. CALIGARI* is different and will probably develop a cult following. Sayadian is the guy who made the post nuke porn movie *CAFE FLESH* (and it's recent sequels). Robertson produced *THE CRAWLING HAND! THE CABINET OF DR. RAMIREZ*, by stage director Peter Sellars was also based on the original 1919 *CALIGARI*.



DR. CALIGARI

GRAVE SECRETS (SGE, 89) D Donald Borchers, S Jeffrey Polman, Lendre Wright, P Michael Alan Shores

Paul LeMat, a professor who lectures on "innocent" ghosts discovers a headless female one at a remote bed and breakfast owned by *EVE OF DESTRUCTION* star Rene Soutendijk. They help find the head so the pathetic ghost can rest in peace (wasn't that the plot of *THE HEADLESS GHOST* back in 59?). *GRAVE SECRETS* is OK, but not scary and the minimal effects are disappointing. With David Warner and Lee Ving.

HELLGATE (Vidmark, 89) D William Levey, S Michael O'Rourke, P Anant Singh

Ron Palillo from *WELCOME BACK KOTTER* (who is nearly 40) stars in this awful irritating teen horror movie. Rent it if you

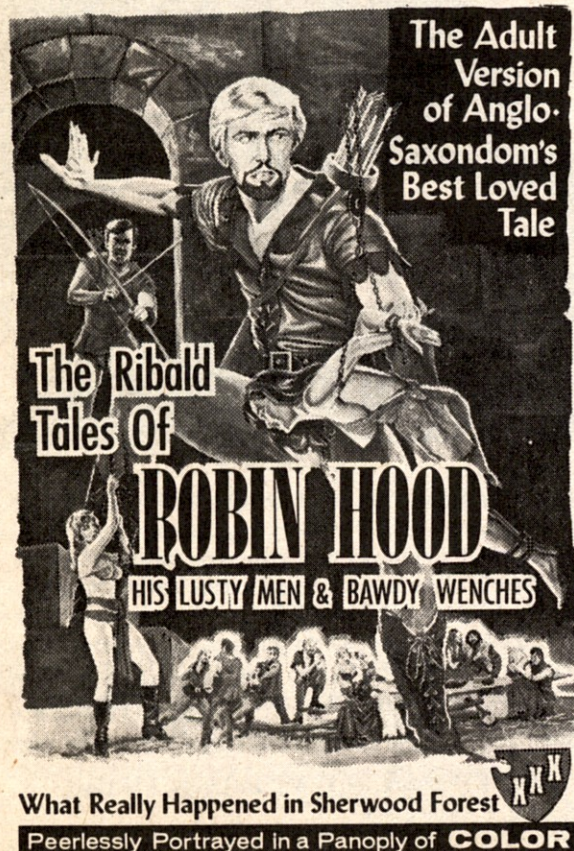
want to see Horshack naked. Set in a tourist ghost town, it features zombies, a plastic bat on a wire, a monster goldfish, hateful and stupid sex jokes, naked girls with silicone breasts, a can-can show and another CARNIVAL OF SOULS rip-off. Also with lots of false scares, fog, and slow motion scenes. Did I mention the killer with metal strips on his face due to turtle bites?

MINDWARP (RCA/Col., 91) D Steve Barnett, S Henry Dominick, P Christopher Webster

Here's the first of the movies produced by Fangoria magazine. MINDWARP is a mixture of ideas from ROAD WARRIOR (post nuke scavenger hero - Bruce Campbell), THE MOLE PEOPLE (underground mutant slaves), TOTAL RECALL (lead character dreaming the whole thing), and even WEST OF ZANZIBAR (the villain is really the heroine's father), so it can't be all bad. Most of MINDWARP takes place in dark, misty tunnels, but they deliver with violent effects, spurting blood and guts and there's a pretty good sadistic blonde torturer. Angus Scrimm stands out as the underground bad guy with claws. He pulls the eyes out of a young innocent girl, pushes her in a giant meat grinder and drinks her blood from skulls! Barnett also directed the useless HOLLYWOOD BOULEVARD II.

MIRROR MIRROR (Academy, 90) D/S Marina Sargenti, S Annette and Gina Cascone, Yuri Zeltser, P Jimmy Liffan

Rainbow Harvest (made up to resemble Winona Ryder in BEETLEJUICE) stars as a neurotic, out of place student who acquires supernatural powers from a bleeding haunted mirror. The modernized CARRY clone uses PSYCHO music to underscore the many death scenes. Characters die by steam, garbage disposal... Karen Black (in a blonde wig) is the ditzy mom, William Sanderson (with a ponytail) is a Nam vet pet cemetery owner, and Yvonne



DeCarlo is a real estate lady. The video box has a nice pseudo-3D hologram cover.

MUTATOR (Prism, 91) D John R. Bowey, S Lynn Rose Higgins, P Russell D. Markowitz

MUTATOR is pretty similar to SYNGENOR (PV #8), which was much better. Brion James, a great screen villain, is a dull screen hero in this boring, slow paced movie about a barely seen monster (created by the Burman studios) in a tightly sealed research institute. He goes undercover as a night shift guard. WOLFEN style polarized POV shots waste a lot of time, but the monster does have a scary cat face.

JOHN CARRADINE

FACE OF MARBLE (Fang, 46) D William Beaudine, S Michael Jacoby, P Jeffrey Bernard

John Carradine stars as a kindly brain surgeon trying to revive the dead in this convoluted Monogram feature. He brings Brutus, a big great Dane back to life, and the dog becomes a vampire/zombie/ghost that can walk through walls and "drains the blood of livestock" (offscreen). Then he turns his young wife (Claudia Drake) into a transparent companion for the dog. Half the movie seems to be Carradine and his assistant Robert Shaye sitting at a table by a picture of the ocean outside the window. Willie Best is wasted as Shadrack, "the boy", and the voodoo priestess maid is totally from left field. In the end Carradine contemplates suicide, the maid kills herself, and the wife and dog kill themselves.

THE C MAN (Dark Dreams, 49) P/D/S Joseph Lerner, S Berne Giler

Dean Jagger (REVOLT OF THE ZOMBIES) returns as Cliff, a U.S. customs agent posing as a private eye in this violent Films Classic release, shot on location in New York City. The star, who narrates, was 46 and balding at the time, but is supposed to be 35. He gets beaten up a lot. Carradine is "Doc", forced by ruthless international jewel thieves to knock out a woman in the bathroom of an airplane then inject her with something to keep her out. A nightclub features a great drunk sing-a-long, "Do It Now!". The tape of this rare feature has some sound problems. Lerner directed STUDS LONIGAN (60) with Jack Nicholson and Executive producer Rex Carlton went on to produce THE BRAIN THAT WOULDN'T DIE.

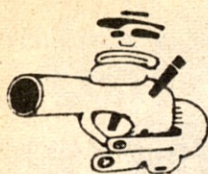
NUDIES/ADULT

THE RIBALD TALES OF ROBIN HOOD (Film Genre, 7-)

All the usual Sherwood Forest characters appear but the women have heavy eye makeup and take their clothes off. Blonde haired Robin has a lot of sex but usually keeps his tights on. It's all pretty dull except for a scene that could have been in a Jesus Franco movie: the evil naked princess has the naked Maid Marion chained up and hung over a bed of nails, then forces her to lick her body. When re-released this year (for obvious reasons) RIBALD.. was re-rated NC-17. The credits on this tape were totally illegible

REVENGE OF THE VIRGINS (Something Weird, 61) P/D Peter Perry Jr., S Peter LaRoche

A narrator (Ed Wood regular Keene Duncan) informs us about a stone age tribe of California Indians, "Amazons of the west". These female warriors lurk in the background shooting arrows, and, oh yeah, they're all topless. The boring talk-filled story is full of cliché gold prospectors and bad guys and the print is too dark. For topless western completists only. By the director of MANTIS IN LACE.



LIQUIDATOR

The magazine of Horror, Sci-fi, and Crime fiction in the grand pulp tradition.
Premiere Issue

Wild, terrifying, sleazy, way-out, new stories by: Maxon (brother of Zap Comix king Robert) Crumb, Vincenzo (I am Curious Bald) Napoli, Loyd (The

Dummy) Mooney, Mitch (Paybacks are a Bitch) Ratcliffe.

• In-depth interview with PSYCHOTRONICS Hall of Famer Don (Outer Limits, Twilight Zone) Gordon.

• Meet the real-life Undertaker and his Pals in Embalming: The True Story.

• Dennis Hopper's long-lost crime/slime JD film, Out of the Blue, reviewed.

ONLY \$3 plus \$1.25 postage & handling (allow 2-4 weeks delivery)

All checks and money orders payable to: Anthony Petkovich,
904 Irving Street, Suite 255, San Francisco, CA 94122

the films of NICK ZEDD

GECK MAGGOT BINGO

starring **RICHARD HELL**
BRENDA BERGMAN, ROBERT ANDREWS, ZACHERLE

Make checks or money orders payable to James Harding.
Penetration Films
P.O. Box 1589
New York, NY 10009

VHS or BETA - \$30

VICIOUS VIDEO

HORROR, SCI-FI & PSYCHOTRONIC FILMS

House on Haunted Hill-Cat O'Nine Tails-Bay of Blood

Maniac-The Hunger-From Beyond-Street Trash-Suspiria

The Premature Burial-Bride of the Reanimator-The Tinger

Supervixens-The 4D Man-Attack of the Fifty Ft. Woman

THESE ARE JUST A SAMPLE OF OUR TITLES, FOR

COMPLETE LIST, SEND A #10 (LARGE) S.A.S.E. TO:

VICIOUS VIDEO DEPT. PV-2, 916 SHAKER RD.,

SUITE #138, LONGMEADOW, MA 01108

GREED AND EXPLOIT VIDEO

BEAST OF THE DEAD
DEVIL FETUS
THE RAPE AFTER
KUNG FU ZOMBIE
MURDER: LIVE FROM DEATH ROW
THE KILLING OF AMERICA
MEATHOOK PUSSY
THE FATAL FLYING GUILLOTINES
THE LAST MAN ON EARTH

Extra startling footage added
at end of every feature.

All titles \$24.95+ \$2.00 p+h

Check/m.o. to: R. Cohen
832 Elkins Ave.
Elkins Park, PA 19117



SCIENCE FICTION
MONSTER, SUPERHERO
vinyl, plastic & resin kits

SUPER SALE PRICES !

We handle the following brand names:

BILLIKEN - HORIZON - HAMILTON
TSUKUDA - SCREAMIN' - BANDAI
APPLAUSE - A.E.F. - KAIYODO
MUSASIYA - IMAI - ARII and more.

ON SALE in late MAY early JUNE

International orders
will be charged exact
U.S. postal rate

Billiken "Predator" \$49.95 (reg. \$60.00)

Hamilton "Star Trek" dolls, 12" Kirk & Spock,
fully painted, with stands. high quality.
\$13.00 each, (reg. \$20.00 ea.)

Hamilton "Star Trek" 3-4" PVC figures, in
color, (6) 1960's Tv villains \$18.50 (reg. \$25.)
(7) lead characters \$21.50 (reg. \$30.00)

INTERNATIONAL ORDERS ACCEPTED !
(we accept MASTER CARD, VISA, AM. EX. and will ship AIR MAIL)

Call for our current list or prices, we will not be
undersold. International orders accepted.
Guaranteed lowest price anywhere !!!

QUEEN CITY BOOKSTORE
3184 MAIN ST., BUFFALO, NY 14214
tel. (716) 833-6220 FAX 1-716-833-1781



How Much HORROR Can You Watch?

TADES OF TERROR! TADES OF TERROR! TADES OF TERROR!

Film fright beyond your wildest nightmares on quality guaranteed name-brand VHS
Hi-Fi SP-mode videocassettes! Only \$19.95 each, plus \$2.55 for 1st class postage and
handling. Add \$1.25 per each additional tape. Money orders bring immediate shipment.
Please send a S.A.S.E. for all inquiries. Order before sunset!

☐ Andy Warhol's Frankenstein ('73) ☐ A*P*E ('76) ☐ Beyond the Door ('74) ☐ Bird with the Crystal Plume ('70) ☐ Blood and Roses ('60/Roger Vadim) ☐ Blood of Dracula's Castle ('69) ☐ The Blood Splattered Bride ('72) ☐ Blood Sucking Freaks ('76) ☐ Bride of the Monster ('55) ☐ Castle of Unholy Desires ('67) ☐ Cat O' Nine Tails ('71) ☐ The Child ('77) ☐ The Conqueror Worm ('68) ☐ Daughters of Darkness ('71) ☐ Demon Witch Child ('74) ☐ The Devil's Wedding Night ('73) ☐ Dr. Blood's Coffin ('60) ☐ Dr. Butcher, Medical Deviate ('79) ☐ Dracula VS. Frankenstein ('69) ☐ Eyes Without a Face ('59/French w/Eng. titles) ☐ Flesh Feast ('70) ☐ Frankenstein's Castle of Freaks ('73) ☐ Gallery of Horrors ('69) ☐ The Gates of Hell ('80) ☐ Gok, the Body Snatcher from Hell ('68) ☐ Grave of the Vampire ('72) ☐ House of Whipcord ('74) ☐ House on Haunted Hill ('59) ☐ The Human Duplicators ('65) ☐ Inferno ('80) ☐ Invasion of the Bee Girls ('73) ☐ Lady Frankenstein ('71) ☐ The Last Man on Earth ('64) ☐ Legend of the Werewolf ('74) ☐ Legend of the Wolfwoman ('76) ☐ Mill of the Stone Women ('62) ☐ My Son, the Vampire ('52) ☐ The Rats Are Coming, Werewolves Are Here ('72) ☐ Requiem for a Vampire ('71/Jean Rollin) ☐ The 7 Brothers Meet Dracula ('73) ☐ Doom of Death ('81) ☐ She Freak ('66) ☐ Sisters of Satan ('75) ☐ The Tempter ('74) ☐ Three on a Meathook ('73) ☐ Torso ('73) ☐ The Unspeakable ('57) ☐ Unsane ('82) ☐ Vampires, Daughters of Dracula ('74) ☐ The Velvet Vampire ('71) ☐ When the Screaming Stops ('74) ☐ Young Hannah, Queen of the Vampires ('72) ☐ Zombie ('79)	☐ MARIO RAVA ☐ Atom Age Vampire ('60) ☐ Baron Blood ('72) ☐ Bay of Blood ('71) ☐ Beyond the Door II ('77) ☐ Black Sabbath ('61) ☐ Blood and Black Lace ('64) ☐ Hatchet for a Honeymoon ('69) ☐ Hercules in the Haunted World ('61) ☐ House of Exorcism ('72) ☐ Planet of the Vampires ('65) ☐ BARBARASTEELE ☐ Black Sunday ('60/UK) ☐ The Ghost ('63) ☐ The Long Hair of Death ('64) ☐ Nightmare Castle ('65) ☐ The She Beast ('66) ☐ Silent Scream ('80) ☐ Terror of Dr. Hiccock ('62) ☐ They Came From Within ('76) ☐ CHRISTOPHER LEE ☐ Bram Stoker's Count Dracula ('70) ☐ Castle of the Living Dead ('64) ☐ Dracula and Son ('76) ☐ Horror Express ('72) ☐ Horror Hotel ('60) ☐ House of the Long Shadows ('82) ☐ Tottum Chamber of Dr. Sadiam ('67) ☐ Uncle Was a Vampire ('59) ☐ The Virgin of Nuremberg ('63) ☐ PAUL NASCHY ☐ Assignment: Terror ('69) ☐ The Craving ('80) ☐ Dracula's Great Love ('72) ☐ The Hanging Woman ('72) ☐ Horror Rises From the Tomb ('72) ☐ House of Psychotic Women ('73) ☐ Night of the Howling Beast ('75) ☐ The Rue Morgue Massacre ('72) ☐ The Werewolf VS. the Vampire Woman ('70) ☐ JESS FRANCO ☐ Erotikill ('73) ☐ Revenge in the House of Usher ('83) ☐ The Screaming Dead ('72) ☐ A Virgin Among the Living Dead ('71) ☐ BLIND DEAD TRILOGY (Armando De Quozio) ☐ Tombs of the Blind Dead ('71) ☐ Return of the Evil Dead ('73) ☐ Horror of the Zombies ('74)
---	--

Send to: P. Riggs, 6226 Darnell, Houston, TX 77074-7416

DOWN SOUTH

FATAL EXPOSURE (Tapeworm, 89) P/S Peter B. Good, S Chris Painter

A H. G. Lewis fan made this one in Alabama. The killer, a young blood-drinking photographer in an old mansion talks to the camera. He decapitates a man then has his church lady wife posing for negligé bondage shots, before he injects her with acid. He buries bodies in an old graveyard and finds a girl to help him recruit models to kill. The characters are all incredibly stupid and so is the script but the cinematography is very good, there's a pretty surprising sex scene, a nightmare sequence and everyone has very real accents.

VAMPIRE COP (Panorma, 90) D/S/act Donald Farmer, P Max and Faye Chesney

Former zine editor Farmer is back with another one. The only reason you might want to see this is **BLOOD FEAST** star Mal Arnold as a cop who gets killed by a chainsaw. This tape has more slow motion scenes than most viewers will be able to handle and other scenes are repeated in slow motion. It's also got too many fang close-ups and the usual elements; hookers, pimps, and big breasts. Melissa Moore (**INVISIBLE MANIAC**) is good as the TV reporter. William Lucas is the big blonde hunk vampire cop. Filmed in Atlanta and Pensacola, Florida.

THE NIGHT BRINGS CHARLIE

(Quest, Ent., 90) D Tom Logan, S Bruce Carson, P Wally Parks, Paul Stubenrach

This one's a dumb small town slasher movie filled with false scares, inane plot twists (and a nude shower scene). After a number of unsolved gore murders, local girls plan a slumber party. Charlie is a big mute Nam vet with a limp, goggles and power tools. Maybe it's a comedy. Filmed in Orlando, Florida

DARK HERITAGE (Cornerstone, 89) P/D David McCormick

After some campers are killed, some guys spend the night in an old mansion to try and videotape something. Later on some guys dig a tunnel and discover the killers - people in tights and masks who jump around like monkeys. There are a few good laughs if you can stay awake through all the talk and scenes leading nowhere. A black and white dream sequence was inspired by **CARNIVAL OF SOULS**. Filmed in Atlanta, Baton Rouge and Geismar, Louisiana.

DORIS WISHMAN

BLAZE STARR THE ORIGINAL (Blaze Video, 62) P/D Doris Wishman, S Melvin Stanley

This is **BLAZE STARR GOES NUDIST**, in bright Eastmancolor, retitled to cash in on the movie **BLAZE** (from Disney!). Or maybe somebody heard that the Wishman segment of *The Incredibly Strange Film Show* received the highest ratings of the series. Real life big breasted stripper Starr plays an actress who infuriates her fiancé/agent (with a drawn-on mustache) by spending weekends at a nudist camp and missing "press functions". When dressed, she wears a pointy bra, gold lame pants and gold high

heels. Camp highlights include nude checkers and archery and the recycled nude underwater swimming sequence from **DIARY OF A NUDIST** (61). The funniest character is Andy, the camp director who always wears swim trunks, drinks Cokes and plays the accordion.

A NIGHT TO DISMEMBER (79/83) P/D Doris Wishman, S Judith J. Kushner

This is Wishman's last known film to date and definitely the most incoherent. It was started in 79 and advertised in *Variety* in 83. A detective/narrator tries in vain to explain what's going on with some cursed family. A typical newspaper headline screams "VICKI KENT RELEASED FROM STATE ASYLUM!". A dubbed in

voice tries to help by saying, "So, it was Billy who chased her through the woods!". **NIGHT** features stock footage, library music, Wishman's famous walking feet close-ups, nudity, an arty solarized sex scene, and a dream sequence in negative. It also features something new for the director: gore - lots of it. It's got decapitations, a blood spurting torso, fingers cut off, guts pulled out, heads and bodies all over the place - it's a disastrous meeting of Wishman and H. G. Lewis. The very bad (but rare) tape came from Video Search Of Miami. Oh yeah, it stars porno star Samantha Fox!

80s

ATTACK OF THE BEAST

CREATURES (Western World, 83) P/D Michael Stanley, S Robert A. Hutton, P William R. Szinsky

Set in "1920", survivors of an unseen sinking boat try to survive on a woods filled island. They have problems besides the usual hunting for food and bickering about what to do though. The water in a stream is like acid, so a

character trying to get a drink becomes a gory mess, then a skeleton. AND the island is home to "hundreds" of killer dolls! Just like the one in the **TRILOGY OF TERROR** TV movie with Karen Black! They drop from trees, make shrieking sounds and attack like rats. It's almost like in **WILLARD**, where you can imagine somebody offscreen throwing them at people. The unknown actors must have had a great time pretending to fight them and running away from them. All those killer dolls are scary I guess, but they move their arms up and down, have floppy hair, and make this hilarious fluttering sound when they run. In one classic scene, they all worship in front of a big (for them) wooden idol. This is my favorite movie from Connecticut since **HORROR OF PARTY BEACH!** I wonder if the director is the guy from Cleveland who used to make albums? Nah, couldn't be.

MIDNIGHT MOVIE MASSACRE (VCI, 86) P/S Wade Williams, D/S Mark Stock

Wade Williams was smart enough to go around securing the rights to some old science fiction movies when video first caught on, but wasn't smart enough to resist the temptation to make his own science fiction spoof. It's set in a 50s theatre and is overloaded with lame, overeating, tit, nerd, and snot humor. Real trailers are



Blaze Starr in 1974

SEE COMMUNISM'S MASTER-PLAN FOR WORLD CONQUEST!

**SHOCKING UNCENSORED
SCENES FROM SECRET
FILM ARCHIVES!**

SEE

- Castro's conquest and betrayal of Cuba!
- Daring escapes over the Berlin Wall!
- Bloody purges and pogroms!
- The crushing of the Hungarian uprising!
- Brutal terror of the OGPU!
- Red slave labor camps!
- And many more authentic events
in the Red reign of terror!

**"WE'LL
BURY
YOU!"**

SEE

THE MOST INFAMOUS CAST OF CHARACTERS EVER ASSEMBLED IN ONE FILM!



KHRUSHCHEV
WORLD
ENEMY #1



CASTRO
BEARDED
BETRAYS!



STALIN
MASS-
MURDERER!



MAO TSE-TUNG
RED CHINA'S
TYRANT!



LENIN
GENIUS OF
REVOLUTION!



TROTSKY
VICTIM OF
REVENGE!



MALENKOV
TERRORIST
IN EXILE!



MIKOYAN
KREMLIN'S
CON-MAN!

Written by
JACK W. THOMAS

Produced by
JACK LEEWOOD
and **JACK W. THOMAS**

A CONTEMPORA PRODUCTION
A COLUMBIA PICTURES RELEASE

used for filler and a very unconvincing black and white recreation of a serial wastes guest stars Robert Clarke and Anne Robinson (WAR OF THE WORLDS). If you can stay awake until the end, there's one inspired scene with lots of old fashioned tin can robots who dance.

COMEDIES (?)

BAD GIRLS FROM MARS (Vidmark, 89) P/D Fred Olen Ray, S Mark Thomas McGhee, Sherman Scott, P Grant Austin Waldman

The familiar plot of this one is about characters being killed off by a masked killer while making a grade Z movie. Edy Williams stars as Emanuelle, a famous madame who is turned on by the smell of garbage, appears topless a lot (of course) and has a brief lesbian scene with Brinke Stevens. Jay Richardson plays a hammy actor. Cinematographer Gary Graver, Ray and Waldman all appear on camera along with posters for other Ray features (again). The last line is "Will this movie ever end?". Scriptwriter McGhee did a better job on the A.I.P. Fast And Furious book. Show this at a party on a double bill with Corman's HOLLYWOOD BOULEVARD II and your guests will be sure to leave early.

ROBO C.H.I.C. (AIP) D/S Jeff Mandel, D Ed Hansen, P Mark Paglia, Douglas Grimm

Playboy Playmate Kathy Shower has been in some bad movies, but she was associate producer of this overlong dumb comedy, so she only has herself to blame. Without the awful gags, and pimp/hooker/ biker/drug dealer subplot it could have been an OK kids movie. She acts like Data on Star Trek as a heroic robot with curly blonde hair. She wears a body stocking for a brief "nude" scene. Burt (Robin) Ward is embarrassing as a pudgy nerdy, nervous terrorist and so is Jack Carter as a mad scientist in a wheelchair and the Firesign Theatre's Phil Proctor (fast becoming a regular in bad movies) as the police chief.

REPOSSESSED (Live, 90) D/S Bob Logan, P Steven Wizan

Last year's EXORCIST revival left a "huh?" sequel and this silly spoof with very few laughs. Leslie Nielson is the Exorcist, so there's lots of sub- AIRPLANE/NAKED GUN type humor. Ned Beatty plays a Jim Baker type who broadcasts grown up Linda's repossession. Besides the obvious gags, jokes are made about



Lana Schwab, Linda Blair and Ned Beatty in *REPOSSESSED*.



Edy Williams in *BAD GIRLS FROM MARS*.

Oliver North, Ted Kennedy, and Sean Penn, and the Pope shows up in his Popemobile. I guess the highlight is Nielson singing "Devil With A Blue Dress On" while imitating Billy Idol, Michael Jackson and Elton John. For the record, guest bits are by Wally George, Jack LaLanne, Jesse "the Body" Ventura, and Mean Gene Okerlund. Mellisa Moore (from STUDENT CONFIDENTIAL) has a topless scene. Logan also directed Linda in UP YOUR ALLEY (88)

CORMAN

OVEREXPOSED (MGM/UA, 90) D/S/act Larry Brand, S Rebecca Reynolds, P Roger Corman

A horror movie with a soap opera setting isn't a bad idea, and this isn't a bad movie. They should have waited and released it after SOAPDISH though. Catherine Oxenberg is the daytime soap star who starts having blackouts and dream/flashbacks about a horrible birthday party. Is somebody trying to drive her crazy? (She has a sex scene but most likely used a double). David Naughton is her useless boyfriend, but the standout acting here is by Karen Black. She has a scary and inspired standout scene as a deranged suspect who rants in TV cliches ("The Devil's box! It spoke the truth!") and is punched in the face by a cop. An actor dies from acid cold cream, there's a strange Doors reference and Blake Edwards daughter Jennifer makes her horror debut.

TRANSYLVANIA TWIST (MGM/UA, 89) D Jim Wynorsky, S R. J. Roberston, P Alida Camp

Any horror fan could find something to like in this in-joke filled PG-13 horror spoof. Robert Vaughn stars as Orlok the vampire. Teri Copley (who was in Playboy last year and gets to sing two songs here) is his visiting niece. Boris Karloff is shown in a

scene from Corman's **THE TERROR** (edited with new footage) and Angus Scrimm has the Dick Miller role. Lots of old Corman produced footage is used, along with plenty of wacky **AIRPLANE** style gags. There's a nice recreation of a scene from **HORROR OF DRACULA**, a **HONEYMOONERS** spoof (Why? - the only answer is Why not?), and a suprising and more modern gag scene with Jason, Freddie, Leatherface and Pinhead. There are nods to **THE EXORCIST**, **PHANTASM**, **IT CONQUERED THE WORLD**, Elvis, and even Papa Oom Mow Mow. Also with Steve Franken, Howard Morris, Jay Robinson, Brinke Stevens, Deanna Lund (**LAND OF THE GIANTS**) and FJA.

HOLLYWOOD BOULEVARD II (MGM/UA, 89) D Steve Barnett, S Michael Sloane, Don Pugsley, Scott Narrie, P Chris Beckman, Tom Merchant

Joe Dante and Alan Arkush's 76 feature **HOLLYWOOD BOULEVARD** was clever, funny and cheap. This sequel is cheap. Ginger Lynn Allen (**BURIED ALIVE**, a million porno movies) stars as the innocent Candy, who replaces the murdered star of a low budget movie. Eddie Deezen watches Ginger/Candy have R rated sex with a screenwriter in front of a movie screen in the only memorable scene. Joe Bob shows up for a second, there are a lot of great explosions from other movies, a heavy metal band and lots of past and present Corman directors (that only a Concorde employee could maybe identify with the freeze frame control) are in a useless ending (inspired by the great ending of the movie **CANDY**).

MORE SEQUELS NOBODY WANTED

CHILD'S PLAY II (MCA, 91) D John Lafia, S Dan Mancini, P David Kirschner

Little Alex Winter returns to try in vain to warn people in Chicago about Chuckie, the killer doll, in this decent sequel. Gerrit Graham and Jenny Agutter (as foster parents) and Grace Zabriskie all show up just to be killed off. Busy Brad Dourif's voice is used for Chuckie's wisecracks again. Scenes of the doll doing horrible things are either scary or pretty hilarious depending on the mood of the viewer. The best part is a suspenseful end sequence set in an automated factory turning out more Chuckies. **CHILD'S PLAY III** is already done.

WITCHCRAFT III: THE KISS OF DEATH (Academy, 91) D R. L. Tillman, S Gerry Daly, P Holly T. MacConkey

Charles Solomon (**WITCHCRAFT II**) returns as a young lawyer who doesn't realize he's the son of warlock. He has to battle a devious stud vampire. This entry in the series has several cliché black characters and some very R rated sex. The only memorable scenes involve Leana Hall and Lisa Toothman naked.

HOWLING VI: THE FREAKS (IVE, 91) D Hope Perello, S Kevin Rock

Brendan Hughes (**TO DIE FOR**) is a nice young British (?) drifter/werewolf staying with a preacher in a small town. Harker, who owns a traveling freak show is really an evil demon faced vampire. Antonio Fargas plays a mean clown/geek and there's an alligator boy, an East Indian dwarf with three arms, a half man, half woman and Carol Lynley in a bit part. The werewolf transformations are long and painful.



AMITYVILLE 4 THE EVIL ESCAPES (Vidmark, 89) D/S Sandor Stern, P Barry Bernardi. Originally made for NBC, here's a sequel that seems determined to induce sleep. An ugly possessed lamp purchased at an Amityville yard sale is sent to the California home of grandma Jane Wyman. Her widowed daughter (Patty Duke) and her three kids move in and the trouble starts. A parakeet dies in a toaster oven, a hand is ground up in a garbage disposal and a chainsaw goes out of control. An exorcist priest arrives from New York to help. For some reason the video release of this TV movie is rated R. Stern wrote the original **AMITYVILLE HORROR** (79) and directed one good movie, **PIN**.

STILL MORE STUFF

BETTY PAGE: SETTING THE RECORD STRAIGHT (No Budget, 91) D Joe Westmoreland. You might not mistake Abbey Lavine for Betty Page, but she

looks pretty great and has perfect Betty hair and the Betty poses and moves down in this clever, well made comic NYC tape. Abbey/Betty narrates her story with a southern accent and is seen then and now (vacuuming in lingerie). The recreations of old shorts (in black and white and color) are pretty convincing. There's also a drag Betty and (for some reason) a drag Cher. Music by the Ultra 5. Available for \$12 (ppd) from No Budget Masterpiece Productions, 189 E. 3rd St. #9, NYC 10009.

GEEK MAGGOT BINGO (Penetration, 83) P/D/S/edit... Nick Zedd

Zedd's 2nd feature (after **THEY EAT SCUM**) takes place entirely on purposely cheap looking sets (there's a cardboard phone, drawn on dungeon walls...). There's some kind of comic mad doctor and vampire plot with some nudity from a woman who acts brain damaged and simulated sex thrown in. The lighting, editing, acting and sound are all terrible, but where else could you see Richard Hell as a drunk cowboy, Fangoria editor Bob Martin as a salesman and Zacherle (seen falling asleep during breaks). Shot in 16 mm. Ed French created a pretty good two headed creature. And speaking of Zach- **ZACHERLE LIVE** is \$19.95 (plus \$2.90 postage) from Jim Knusch, 206 W. Broadway, Port Jefferson, NY 11777. It's a tape of two performances at "a college".

RED HOT AND BLUE (Arista, 90)

You might have seen an edited version of this 90 min. video special on PBS. It features 18 acts doing versions of Cole Porter songs. The directors include Demme, Cox, Jarmusch and Wenders, so many of the videos are better than average. The artists include the Neville Brothers, The Pogues, U2, Tom Waits and Iggy Pop with Debbie Harry. Pretty cool and only \$19.98, for sale at your local video chain store. Royalties from sales go to fighting AIDS.

THE GUN IS LOADED (Mystic Fire, 88) D Merrill Aldighieri, Joe Tripican

"Average all American girl gone bad" Lydia Lunch tells us like it is in our "semi somnambulist ass-hole society" for 37 mins. This tape (with near subliminal messages added) looks great, with Lydia on staged sets and various NYC locations and she does have a way with words. Some of the strongest are saved for her father and men in general. The music is by J. G. Thirwell. Mystic Fire is at PO Box 1092, Cooper Station, NYC 10276.

THE MIND'S EYE (Mirimar, 90) P/D Jan C. Nickman, P Steven Churchill

If you're interested in computer animation, this 40 minute tape offers some of the best available. It took over 300 artists around the world to create these 8 flawless segments, featuring often mind boggling "3-D" recreations of dinosaurs, animals, machines, robots, space travel, and futuristic industrial images. With original music by James Reynolds. It's \$19.95 from Mirimar is at 200 2nd Ave., W. Seattle, Washington 98119.

MUMMY A GORE GORE (87) P/D/S/star Jose L. Behar and **GROOVY SQUAD AND THE ZOMBIE BEACH CONSPIRACY** (87) P/D/S/star Behar

MUMMY... has an effeminate bald cult leader sacrificing virgins to revive a short growling mummy. GROOVY... is about flesh eating zombies that emerge from the ocean. Both are extremely low budget in-joke amateur features made by fans, with martial arts, monsters, heroes and cartoon style voices. The best part is the original rock music. These tapes are \$20 each plus \$1 postage, from Savage Film Group, PO Box 4011, Capitol Hts., Maryland. 20791

ZOMBIE PARTY (Plush Pup, 87/98) P/D... Rodd Matsui, Scott Tanaga, Samuel Oldham

A joke filled shot on video horror comedy, ZOMBIE PARTY features blood and gore, rap and blonde bimbos who sing (for a long time). The zombies are eventually killed by Budweiser. It was made for "a few thousand dollars" on weekends. Matsui did the makeup for DARK ROMANCES (PV #4) and worked on NIGHTMARE ON ELM ST. VI. \$28. (plus \$2 postage) from 7627 Burnet Ave., Van Nuys, CA 91405.

THE BARBECUE (90) and **KILLER SPAGHETTI** (90) by Jeff Gerrie

BARBECUE is a 6 min. short which a young husband killing his jealous wife. SPAGHETTI (20 mins.) features a playboy actor and mutant atomic spaghetti. Both feature clever cinematography and original lounge style music and are available on the same tape. Big Daddy Productions is at PO Box 1002, Stratford, Ontario, Canada.

LINDA/LES AND ANNIE

If GLEN OR GLENDA and LET ME DIE A WOMAN are your all time favorite movies of all time, you might be interested in this very graphic "docu-drama" about porno star/performance artist Annie Sprinkle and her lover Les. Les is a surgically created

hermaphrodite, a former woman on the way to becoming a man. PO Box 1024, Long Island City, N.Y. 11101

ATTACK OF THE HIDEOPOID (Demolition, 89) P/D/S/edit/act Rick Werner Fahr, P Diana Robinette

ATTACK... is an overlong but strange feature about an irritating telepathic hillbilly cannibal with Cronenberg inspired growths. A running joke concerns the number of flashbacks and flashbacks inside of flashbacks, and filler band footage (The Young fresh Fellows do "Go Go Gorilla"). The best parts involves computer generated blue dots (a great effect) and some scenes are copied from THE MANSTER. With seven local bands and Fred Hopkins. Demolition Films is at PO Box 20747, Seattle, WA 98102

DOCS...

PERVERSE PREACHERS, FASCIST FUNDAMENTALISTS AND KRISTIAN KIDDIE KOOKS (Zontar Home)

Zontar magazine editor Johnson slaved over countless hours of cable and local TV religious broadcasting to bring you this brilliant, devastating 2 hour long compilation tape. This is the ultimate mondo movie. See the worst of Pat Robertson, Jim and Tammy, Falwell, Roberts, Swaggert and Dr. Jack Van Impe! Hear about how Communism, 666 and heavy metal music will result in Armageddon! Any day now! See Captain Hook, "the Christian Pirate" (with singing puppets and a ventriloquist dummy that raps) make sinning children walk the plank! And if you think that's bad, there's a segment on "new age" shows and commercials that will leave you speechless. Only \$15 (and it comes with a free 16 page illustrated magazine) from Jan Johnson, 29 Darling St #2, Boston, Mass. 02120

PETER CUSHING: A ONE WAY TICKET TO HOLLYWOOD (Blood Times, 88) D Alan Bell, P Gillian Harrow

Peter Cushing proves to be very funny (and romantic) in this British TV documentary about his life and films. He talks about being directed by James Whale in Hollywood in 39 and meeting his wife in Montreal. Cushing was known at one time as a TV star so rare scenes are shown from the BBC version of 1984, the Morcambe and Wise comedy show and a Pils commercial. Cushing sings, rides a bike, imitates Christopher Lee's voice. The reason there is less about Hammer films than you'd expect is that the special was produced by rival Tyburn films.

LIFESTYLES OF THE RAMONES (Warner, 90) P/D George Seminara, P Allen B. Goldman

12 Ramones videos are great to have on one tape, but this also features Johnny (at Yankee stadium), Joey (in his living room) and Marky (working on a car) talking in-between. Other celebs talk about the tremendous influence the Ramones have had since their first album changed the music world back in 76. The videos prove how good (and fun) this band still is. My faves are "I Wanna Be Sedated" (what a song!), the mini-horror movie "Psychotherapy" video (which was BANNED), their remake of "The Time Has Come Today" (set in a church) and "Howling At The Moon". This tape introduces the new ex-Marine bass player and Tommy and Dee Dee aren't forgotten either. In the "I'll believe anything" department, you can now hear the Ramones doing part of "Blitzkreig Bop: on a Bud ad!"

ON THE TRAIL OF ED WOOD (Videosonic Arts, 90) D Michael Copner, P Buddy Barnett

Actor Conrad Brooks who was in GLEN OR GLENDA and PLAN 9 is the friendly star of this one hour tape, remembering Ed Wood and taking us on a tour of where Wood lived and worked in

Hollywood. Brooks shows some rare photos and says that Tor Johnson was a piano mover in NYC (!) and wrestled in Hong Kong. Includes trailers for PLAN 9 and JAILBAIT. You can call Videosonic Arts at (213) 466-1342

SHOCK CINEMA Vol. I (Cinema Home, 90) D/cin. Bob Haynes, P Brinke Stevens

Actress Stevens (whose ex-husband Dave created the Rocketeer) introduces this hour-long series of interviews with 11 young low budget filmmakers. It can be hard to tell who's who sometimes, and unless you're fascinated by what these guys have to say, some of them might put you to sleep. Most of them cite Corman, Sam Raimi and Fangoria as influences and encourage would be directors to just "Do it." Director Jeff Burr says, "New Line has utter contempt for the genre" and Fred Olen Ray says, "I'm just a working schmo", mocks some of Corman's claims and says "Naked women are the cheapest special effects". A volume 2 is now available.

AMERICAN ANGELS (Paramount, 89) P/D/S... Ferd and Beverly Sebastian

The couple that brought us GATOR BAIT and ROCKTOBER BLOOD are back with a ridiculous "Behind the scenes" look at female wrestlers. It's the Magnificent Mimi vs. The Black Venus and more. See: whip cream wrestling, comical dwarf wrestling, the "Luscious Lisa" take a shower, and sex in the ring. Hear lines like, "I'll poke out your eyes and piss in your brains!"

THE CHAIR (Imperial, 88) D Waldemar Korzeniowsky, S Carolyn Swartz, P Anthony Jones

There were a lot of prison horror movies a few years ago. Non were very good, but this is the worst. James Coco (in one of his last

films) is corny, sentimental and overbearing as a friendly doctor practicing primal therapy on a small group of inmates in an old rundown prison that's haunted by electrical forces. The inmates include Stephen Geoffreys, a black drag queen and STRANGER THAN PARADISE star Richard Edson (in flashbacks). The only memorable parts involve an animated eyeball in a light bulb. With Trini Alvarado, the irritating Paul Benedict from THE JEFFERSONS, and a theme sung by Lonette McKee. Filmed by Angelika Films (the theatre owners) in New Paltz, New York.

DEADLY LOVE (Complete, 87) D/S Michael O'Rourke, P Sally Smith

One of the worst. Nothing is right about this idiotic horror movie. It's loaded with confused flashbacks, close ups, dreary synth music and POV camera shots. A young woman inherits the house where her aunt "Crazy Annie" had committed suicide. Lots of people are killed by a crazed caretaker, or a biker ghost from the 60s, or a blackmailing imposter. Who cares? Filmed in Utah (I think).

WHEELS OF TERROR (USA, 90) D Christopher Cain, S Alan B. McElroy, P Richard Lerrman

Don't bother with this senseless, slow and boring rip-off of 70s movies like DUNE, CRASH and THE CAR from the director of YOUNG GUNS. Joanna Cassidy stars as the bus driver mom whose daughter is kidnaped by a supernatural car responsible for killing (and raping) little girls. The part where she endangers a whole bus full of terrified kids during a chase is especially ridiculous. Filmed in Arizona for USA cable.

And thanks to the group Jack Frost for a copy of their very well made new black and white video incorporating some excellent, news, TV and mondo footage.

Parents may be shocked but...
YOUTH WILL UNDERSTAND!

**Eighteen
and Anxious**

AN AB-PT PRODUCTION



**THE FANG
Box 804
Flushing, NY 11375**



PSYCHOTRONIC VIDEO FANS! - Growing tired of ordering from the ever increasing brigade of video dupers? THE FANG has mastered all titles below direct from 35mm & 16mm film-the quality is second to none! We use only custom loaded high grade VHS or tape. All orders are shipped priority mail and go out fast! try a title or two listed below or send stamp for giant 1991 catalog. ALL TITLES ARE \$15.00 PLUS \$3.50 PER TAPE P & H.

A SMALL SELECTION OF TITLES CURRENTLY AVAILABLE-

REVOLT IN THE BIG HOUSE (1958) great! ROAD RACERS (1959)
TEENAGE THUNDER (1958) VALLEY OF THE ZOMBIES (1946) 1984 (1956)
CAPTIVE WILD WOMAN (1943) CHANDU THE MAGICIAN (1932)
VOODOO MAN (1944) BLONDE BAIT (1956) 18 & ANXIOUS (1957)
PICKUP (1951) STRANGE FASCINATION (1952) BORN TO BE LOVED (1959)
above three are classic Hugo Haas features-read in PEOF!
HIGH SCHOOL HELLCATS (1958) HOT ROD GANG (1958) CAGED! (1950)
BORN RECKLESS (1959) UNTAMED YOUTH (1957) WITCHCRAFT (1964)
THE WOMAN EATER (1959) TEEN AGE CRIME WAVE (1955) THE DISEMBODIED (1957)
THREE GREAT TRAILER VOLUMES! Vol. 1 60's & 70's expl. & TV
trailers, Vol. 2 - William Castle & 60's & 70's expl. trailers.
Vol. 3 - Classic horror THE FANG P.O. BOX 804, FLUSHING, NY 11375

JD/HORROR * QUALITY VIDEO TAPES

ARGENTO VIVO

ON HIGH QUALITY VIDEO TAPE
All SP - All HiFi

The Cat O'Nine Tails

Suspria Part 2

Phenomena*

Tenebrae

*Dolby Surround Stereo

These titles are \$26.00 Ea. (includes Postage & Handling)

Send money order or check to:

~ D.J. PIEFLOW ~ 12921 Dale Street #101 • Garden Grove CA 92641

Note: Money orders ship same day received. Personal checks clear bank before title is shipped.
No rights taken or implied. Sold from one collector to another.

LOTS OF
OTHER TITLES & ITEMS AVAILABLE
SEND SASE TO ADDRESS BELOW

Also→

Complete
soundtracks
available for most
Argento films. Send
SASE for a list.



DRACULINA #12:
DAVID FRIEDMAN
film festival!
KITTEN NATIVIDAD
interview!
NICK ZEDD
interview!
Making of
BACK STREET JANE
and more!

\$3.75 - 3rd class.
(add 50¢-1st class)

DRACULINA
PO BOX 115

MORO, IL 62067



SUBSCRIPTIONS:
\$14 - 4 issues!

T-SHIRTS & HASIL ADKINS' VIDEO



THE KILLER
JAIL BAIT
THE BLONDE PICK-UP
NAKED TRUTH



T-SHIRTS: Betty Page (see Psychtrnc #9), Cum Drainer
Jerry Lee Lewis, Jail Bait, The Blonde Pick-Up, Chick
w/a Dick, Elvis' Last Rx, Stooges, Hep, Naked Truth &
more soon. All T's are 100% heavyweight preshrunk
cotton black on white except Hep & Naked Truth
(white on black) \$10/ea, \$25/3+ \$1ea S+H SASE 4 flyer
VIDEO: 1hr of Hasil singing, playin' n' talkin' w/
his dogs, kin & friends in his shack, a club & else
where. \$25+1.50 S+H. PEKACTA PROD. 147 2nd Av. # 302
NY, NY 10003. Can+Mex 1.5X S+H, overseas 2X S+H
WHOLESALE INQUIRIES WELCOME

Send SASE for
Free catalogue
on available
videos
not permitted to air.

Write: Mr. Vixel
PO Box 557
Ryder Station
Bklyn NY 11234

ED WOOD ---- FERRY ACKERMAN

THE GHOUL GOES WEST-Rare
Script By ED WOOD, Written
For Bela & Tor - \$25 + \$2

LETTER TO AN ANGEL-Video
Writer/Star: FERRY ACKERMAN
From "Famous Monsters" Story
About Lon Chaney-AFI Award-
25 Min.-VHS-\$15 + \$3

RON FORD/PO Box 923171
SYLMAR, CA 91392-3171



NEVER HAS THERE BEEN A MAGAZINE LIKE...

MARKALITE THE MAGAZINE OF JAPANESE FANTASY



... is THE 96-page quarterly
devoted to psychotronics from
Tokyo—from Superheroes to
the Supernatural and Monsters
to Massive Robots—you'll go
behind-the-scenes and meet the
people on both sides of the
camera, with essays and inter-
views found nowhere outside
of Japan! Don't miss out on
the only English-language
magazine in the Western
Hemisphere which covers the
fantastic cinema of Japan!

#2 Features: The 25th Anniversary of Ultraman;
Robert Dunham interview; Building the Godzilla
Suits; Dogs of Hell; Lady Battlecop; and SCOOP:
info on the new GODZILLA VS. KING GHIDORAH!

Single Copy \$6.00 (U.S.) and \$8.00 (Overseas)

**MARKALITE c/o PACIFIC RIM PUBLISHING
CO., P.O. BOX 23651, OAKLAND, CA 94623**
Canada: SENTRY BOX, 2047 34th Ave. SW,
CALGARY, ALBERTA T2T 2C4 CANADA

Film Genre Video

BRAND NEW, FACTORY BOXED VIDEOS

DEADLY LOVE - \$59.95
SATANIC ATTRACTION - \$39.95
RITUAL OF DEATH - \$39.95

I WAS A TEENAGE WEREWOLF (1957) The AIP classic with Michael Landon! \$29.95
IT CONQUERED THE WORLD (1956) Beverly Garland, Peter Graves, Lee Van Cleef
star in the Corman sci-fi classic! \$29.95

A BUCKET OF BLOOD (1959) Corman's funny black comedy stars Dick Miller! \$19.95
HENRY, PORTRAIT OF A SERIAL KILLER - Disturbing, shocking, graphic!
UNRATED. \$59.95

RETURN OF THE EVIL DEAD (1973) Second to Ossorio's BLIND DEAD series, aka
"El Ataque de los Muertos sin Ojos." GRAPHIC! \$29.95

MACHINE GUN KELLY (1958) Charles Bronson. Early Corman exploits! \$29.95

MS. 45 (1981) 17-year-old Zoe Tamerlis has a death wish! Rated R. \$59.95

FIONA - Fiona Fullerton, British soft-porn star does her thing! \$59.95

THE LAST WAVE - Great Aussie film from Peter Weir. A must! \$79.95

MICROWAVE MASSACRE - Interactive box LIGHTS AND SOUND! Gore-met
cooking! \$59.95

IN THE REALM OF THE SENSES (1975) Controversial Japanese film, banned at New
York film fest! Graphic! A collector's must! \$79.95

FEMALE JUNGLE (1955) Jayne Mansfield's first film (she plays a nympho) also stars
John Carradine. Great early AIP! \$29.95

ALIEN WOMEN (1969) aka "The Love Factor" aka "Zeta One" Great British sci-fi
nudie film features HAMMER starlets Yutte Stensgard and Valerie Leon. Robin
Hawdon (WHEN DINOSAURS RULED THE EARTH) has a James Bond-like
role! \$29.95

THE WICKER MAN (1972) A spellbinding classic, with unforgettable performances by
Edward Woodward and CHRISTOPHER LEE. Hammer vet Ingrid Pitt, Britt Ekland
(who dances in the buff) and Diane Cilento also star. Was \$59.95, NOW \$29.95

RUSS MEYER'S BOSOMANIA

BENEATH THE VALLEY OF THE ULTRAVIXENS - Kitten Natividad, Candy
Samples. \$69.95

FASTER PUSSYCAT... KILL! KILL! (1965) Tura Satana stars! \$69.95

VIXEN - Erica Gaven. Roger Ebert says it's Meyer's best! \$69.95

MONDO TOPLESS - or "Thanks for the Mammaries!" A must! \$69.95

SUPERVIXENS - Capacious with a capitol double-D Uschi Digard! \$69.95

MEXICAN WRESTLERS (Luchadores)

BLUE DEMON vs. DRACULA & THE WOLF MAN (in Spanish) \$29.95

SANTO & BLUE DEMON vs. DR. FRANKENSTEIN (in Spanish) \$39.95

WRESTLING WOMEN vs. THE KILLER ROBOT - Regina Torne. (in Spanish) \$24.95

THE BATWOMAN - Lovely Maura Monti stars. (in Spanish) \$24.95

MORE GOOD STUFF

RE-ANIMATOR II: BRIDE OF THE RE-ANIMATOR - Herbert West is back!
UNRATED! \$89.95

SANTA SANGRE - Alejandro Jadoworsky's latest! UNRATED. \$89.95

TRUCK STOP WOMEN - Late Playmate of the Year Claudia Jennings in a hard driving
adventure! \$29.95

TRUCK STOP WOMEN TWO - More fun with Joanne Samuel (MAD MAX). \$29.95

THE PHANTOM FROM 10,000 LEAGUES (1955) Kent Taylor, Cathy Downs. \$14.95

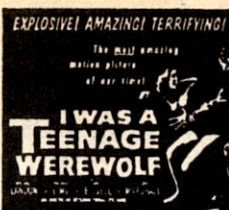
THE HIDEOUS SUN DEMON (1959) Robert Clarke stars and directs. \$14.95

MESA OF LOST WOMEN (1952) Allan Nixon, Jackie Coogan, Tandra Quinn. \$14.95

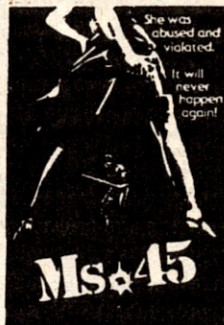
WILD WOMEN OF WONGO (1958) Adrienne Barbeau, Ed Fury. Color. \$14.95

THE BRAIN THAT WOULDN'T DIE (1959) Jason Evers, Virginia Keith. UNCUT. \$14.95

MONSTER A GO-GO (1965) Henry Height (The Tallest Man in the World) stars as a
giant mutant astronaut in this H.G. Lewis oddity. \$29.95



You'll be sick, sick, sick - from
OF LAUGHING!



Cine Phila Video Presents

CULT PEOPLE

Seven Hollywood favorites share insightful and
informative behind-the-scenes stories of their
involvement in some of the most popular cult films
and television classics ever. Included in this 60
minute nostalgic tribute are "The Avengers", Patrick
MacNee, exploitation movie king Cameron Mitchell,
and "Return of the Living Dead II's" James Karen.

Also included in this eclectic collection of exclusive
interviews are cult film directors Curtis Harrington
(Games), Russ Meyer, (Beneath the Valley of the
Ultra Vixens, Faster
Pussycat, Kill, Kill), Waris
Hussain (Possession of
Joel Delaney) and
Michael Sarne (Myra
Breckenridge).



The host of this
compilation is veteran film
critic, correspondent and
historian, David Del
Valle.

\$19.95



ORDERS AND INFORMATION, CALL (512) 993-1435

FILM GENRE VIDEO

2033 Airline Road • Suite H-2 • Corpus Christi, TX 78412



Visa and MasterCard accepted. Others send personal check or money orders. Continental USA add \$2.55 for the first tape, \$1.55 each additional for
shipping. Canada add \$3.55 and \$2.55. Europe, Japan, Scandinavia, Australia, add \$10.05 and \$9.05. Foreign orders must send International Money
Order. All tapes VHS, NTSC. No PAL or SECAM. Send S.A.S.E. with two stamps for our latest flyer, or send \$4.00 for our complete catalog.

NEVER TO BE FORGOTTEN

HOWARD ASHMUN

(40) Ashmun, from Baltimore was the author, lyricist and director of the hit **LITTLE SHOP OF HORRORS** play and went on to write songs for Disney animated projects. He received an Oscar for **THE LITTLE MERMAID**. He died from AIDS.

RALPH BATES (50) Bates a TV, stage and film actor (who resembled one of the Kinks) became the new look Hammer horror star during the early 70s. He was in **THE HORROR**



OF FRANKENSTEIN, TASTE THE BLOOD OF DRACULA and LUST FOR A VAMPIRE (all 70), **DR. JEKYLL AND SISTER HYDE**, probably his best starring role (71), **FEAR IN THE NIGHT** (72), **THE DEVIL WITHIN HER** (73), and **PERSECUTION** (74). He was also a regular on the **MOONBASE** TV series. He died from cancer.

MAURICE BINDER (72) Binder, from NYC, created the (much copied) gun barrel main titles for 14 James Bond films starting with **Dr. NO**. He also did the titles for **REPULSION, THE PRIVATE LIFE OF SHERLOCK HOLMES, THE LAST EMPEROR**, and others.

EDWINA BOOTH (Woodruf) (86) Booth, from Utah, was in late 20s films and serials (**THE VANISHING LEGION, LAST OF THE MOHICANS**). She became ill with a mysterious disease in Africa while playing the goddess in the hit **TRADER HORN** (31), spent five years in a hospital bed

and later worked for the Mormon church.

STEVE BROIDY (86)

The general sales manager at Monogram was elected president in 1945, a position he held for 20 years.

(Monogram transformed into Allied Artists in 53). Broidy, from Malden, Mass., and his famous "poverty row" B studio gave us **The Bowery Boys, Bomba, Charlie Chan, Mr. Wong, DILLINGER, FLIGHT TO MARS**, early features by Roger Corman and countless westerns, mysteries, comedies, horror movies... Allied Artists released features as diverse as **ATTACK OF THE 50' WOMAN, HOUSE ON HAUNTED HILL, THE HYPNOTIC EYE, CONFESSIONS OF AN OPIUM EATER, BILLY BUDD, FRANKENSTEIN MEETS THE SPACE MONSTER, THE PAWNBROKER, THE HOOKED GENERATION and BLOOD ROSE**. People continue to assume that many Allied Artists features were from A.I.P. and years before Corman started releasing quality films through his New World, Broidy gave us classics by Fuller, Ray, Bava, Bunuel, and Fellini. Later on, as an independent producer, he backed features like **GOOD TIMES** (67) with Sonny and Cher and **THE POSEIDON ADVENTURE** (72).

CORAL BROWNE (77) The wife of Vincent Price, met her husband while both were working in **THEATRE OF BLOOD** (71). The Australian actress was also in **DR. CRIPPEN** (64), **THE LEGEND OF LYLAH CLAIR** (68), **THE RULING CLASS** (72), **THE DROWNING POOL** (75). She and Price co-starred in the short lived TV series **TIME EXPRESS** (79)

BERNARD BURTON (92) An editor turned producer from NYC, Burton was associate producer of **THE BEAST FROM 20,000 FATHOMS** (53).

CLEVELAND CHENIER (69) Chenier played zydeco music on a metal rubboard with his brother Clifton Chenier from the late 40s until 87 when the famous accordionist died. Cleveland died from a stroke in Lafayette, LA

GENE (Harold Eugene) **CLARKE** (46) Clarke, from Tipton, Missouri was with the New Christy Minstrels before helping form the Byrds in 64. He was the main writer, tambourine player and singer (along with Jim McQuinn) on the first two original Columbia LPs, but quit in 66 after "Eight Miles

High" (which he co-wrote). He released many albums over the years and rejoined the Byrds (very briefly) more than once, and wrote songs recorded by many others. Just months before he died, Clarke was part of the televised Byrds Grammy reunion.

VANCE COLVIG (72) Colvig's father (same name) was Bozo The Clown on records, and Vance was Bozo on TV in the early 60s in California. Then he was Nutsy the Clown on TV. He's done many cartoon voices and acted on TV shows, commercials, videos and in features, including *TRACK 29* and *BIG TOP PEE WEE*.

CARMINE COPPOLA (80) The conductor father of Francis (and Talia Shire), Coppola composed the scores for many of his son's films (starting in 62 with *TONIGHT FOR SURE!*, a nudie film). He also scored the 81 reissue of *NAPOLEON* and *BLOOD RED* (86).

BRAD CRANDALL ("60s") Crandall was the narrator of all those Sun Classics "In Search Of...Noah's Ark, Historic Jesus, UFOs...." movies so popular in drive-ins during the 70s. He always received featured billing in the ads.

DENNIS CROSBY (56) One of Bing Crosby's twin sons, Crosby was part of a nightclub act with his three brothers and was a star of *THE BLUE ANGELS* TV series (60) and was in *SERGEANTS THREE* (62). He was the second Crosby son to kill himself.

KEN CURTIS (Gates) (74) Curtis, from Lamar, Colorado replaced Frank Sinatra as the singer with Tommy Dorsey's band. He started acting in westerns in 45, he joined The Sons Of The Pioneres as a singer, starred in a 51 serial, *DON DAREDEVIL RIDES AGAN*, and became a regular in John Ford films. In Texas he produced and starred in the amazing *THE KILLER SHREWS* (59), starred as a skydiver on the *RIPCORN* show (61-63), then found eternal fame as Festus on *GUNSMOKE* from 64 to 75.

JOHN (Charles) DALY (77) Daly, from Johannesburg was a news reporter who announced the bombing of Pearl Harbor. He hosted TV programs since 49 but is known for *WHAT'S MY LINE* (50-67).

JEROME L. DAVIS (73) Davis, from NYC wrote the screenplay for *CULT OF THE COBRA* (55).

LOOLEE DeLEON-HONIGMAN (44) DeLeon-Honigman (from The Philippines) worked as Coppola's secretary, then production coordinator on *APOCALYPSE NOW*. She went on to work on all his films plus *LICENCE TO KILL* and several *ERNEST* movies.

CAROL DEMPSTER (89) A silent star from Duluth, Minn, Dempster was in *SHERLOCK HOLMES* (22) with John Barrymore, and many D.W. Griffith films including *ONE EXCITING NIGHT* (22), and the lost fantasy *THE SORROWS OF SATAN* (26, the year she retired).

WILLIAM DOZIER (83) Dozier, from Omaha, produced plays, films and live TV shows. He supervised *THE TWILIGHT ZONE*, *GUNSMOKE* and *PERRY MASON*, then during the 60's his company produced the *BATMAN* and *GREEN HORNET* TV shows.

MORTON FINE (74) Fine and his partner David Friedkin produced and wrote for the *I SPY* series and wrote for *ALFRED HITCHCOK PRESENTS*, *SUSPENSE* and other programs. The team also wrote *THE PAWNBROKER* and *THE FOOL KILLER* with Anthony Perkins.



GENE CLARKE

SERGE GAINSBOURG (Lucien Ginzberg) (62) A popular and controversial singer, actor, writer and director in Europe, Gainsbourg is best known for "Je T'aime, Moi Non Plus" his much-banned 69 record featuring the heavy breathing of Jane Birkin. Their daughter is actress Charlotte Gainsbourg. He was in many films, including *REVOLT OF THE SLAVES* (61) and provided music for many more.

SLIM GAILLARD (74) A jazz pianist born in Cuba who co-wrote "Flat Foot Floogie" and "Tootie Frutti", Gaillard was in *HELLZAPOPPIN* (41) and *ABSOLUTE BEGINNERS* (86).

PAUL GAYTON (71) Gayton, from New Orleans was a talent scout and songwriter for Chess records in his home town and led his own band as a pianist. He had many R+B hits (including "Nervous Boogie") starting in 1947. MCA/Chess released an excellent comp of his music a few years ago.

HENRY GLOVER () For 25 years starting in 1947, Glover, from New York City was A&R director (and more) for the late Sid Nathan's King/Federal family of records labels. He worked with an incredible group of R+B, blues and country artists (including, of course, James Brown) and also wrote (or co-wrote) "Honky Tonk", "Annie Had A Baby" and "The Peppermint Twist"

GEORGE GOBEL (71) Gobel, a comedian who had his own TV show (54-60), only starred in two movies, but one of them was *I MARRIED A WOMAN* (58) with Diana Dors. And his company produced the *LEAVE IT TO BEAVER* show.

GRAHAM GREENE (86) The famous British author/playwright wrote books or stories that were filmed (*THIS*

GUN FOR HIRE, MINISTRY OF FEAR, CONFIDENTIAL AGENT) and wrote screenplays for classics directed by Carol Reed (**THE FALLEN IDOL, THE THIRD MAN, OUR MAN IN HAVANA**)

MILTON GUNZBURG (81) Gunzberg and his brother Julian formed the Natural Vision Corp. in 1950 to develop 3-D photography. They worked on **BWANA DEVIL (52), THE HOUSE OF WAX (53)** and other 3-D movies.

KLAUS HELLWIG (49) Hellwig co-produced **PROVIDENCE** and backed several Orson Welles features.

GLORIA HOLDEN (82) A former model and stage actress from London, Holden starred in **DRACULA'S DAUGHTER (36)**. Other roles were in Todd Browning's **MIRACLES FOR SALE (39), STRANGE HOLIDAY (42),** and **BEHIND THE RISING SUN (43).**



CRAIG HORRALL () Horrall wrote over a dozen scripts for director Chuck Vincent (**BAD BLOOD, YOUNG NURSES IN LOVE, HOLLYWOOD HOT TUBS...**) and acted in other Vincent films. He died from A.I.D.S.

LEO KATCHER (79) Katcher, a political columnist and novelist, co-wrote Joseph Losey's **M** remake (51) and Nicholas Ray's **PARTY GIRL (58).**

JERZY KOSINSKI (57) The Polish born celebrity author of "The Painted Bird" (65) also wrote the screenplay for **BEING THERE (79),** based on his 71 novel. He killed himself in his NYC apartment after a party.

RONALD LACEY (55) Born in London, Lacey played villains in **RAIDERS OF THE LOST ARK** and **INDIANA**

JONES AND THE LAST CRUSADE. He was also in **THE LAST DAYS OF MAN ON EARTH (73), THE HOUND OF THE BASKERVILLES (83), THE ADVENTURES OF BUCAKAROO BANZAI (84), RED SONJA (85)** and others.

DAVID LEAN (83) Lean edited British newsreels, then features by Michael Powell before beginning his long successful career as a director. He only directed 16 films in five decades but they included **BLYTHE SPIRIT (45), GREAT EXPECTATIONS (46), OLIVER TWIST (48), THE SOUND BARRIER (52)** and of course, **LAWRENCE OF ARABIA (62),** and **DR. ZHIVAGO (65).** His films won a total of 24 Academy Awards.

BOB LESLIE (64) A comedian, comedy writer and stage and screen actor, Leslie was in **MAKO THE JAWS OF DEATH** and **CHEECH AND CHONG'S NICE DREAMS.**

(SIR) JOSEPH LOCKWOOD (86) As head of EMI Ltd, Lockwood signed the Beatles.

WILLIAM LOOSE (80) A composer for many TV shows (**DONNA REED, UNTOUCHABLES...**), Loose, From Michigan contributed to the scores of **TARZAN AND THE GREAT RIVER, TARZAN AND THE JUNGLE BOY, GATOR BAIT,** and movies by David Friedman (**JOHNNY FIRECLOUD, TRADER HORNET,**) and Russ Meyer (**CHERRY, HARRY AND RAQUEL, BEYOND THE VALLEY OF THE DOLLS).**

EUGENE LOURIE (89) Lourie, from Russia, moved to France and was art director for nine Renoir films including **THE GRAND ILLUSION (39).** He worked for Chaplin and others in America and directed the science fiction hits **THE BEAST FROM 20,000 FATHOMS (53),** and **THE COLOSSUS OF NEW YORK (58).** In England he directed two more dinosaur classics, **THE GIANT BEHEMOTH (59)** and **GORG0 (61).** Lourie was an associate producer and art director for **CONFESSIONS OF AN OPOUM EATER (61)** and was art director for Fuller's **SHOCK CORRIDOR (61)** and **NAKED KISS (64), CRACK IN THE WORLD (65)** and many others. "My Life In Films" (83) was his autobiography.

JAMES MACDONALD (84) MacDonald, from Dundee, Scotland was the official voice of Micky Mouse from 46 when he took over from Walt Disney himself, to 83. He did sound and sound effects for all of Disney's animated shorts and features since 34, and did the voices of Chip (and Dale), three of the seven dwarfs, and the barks of Pluto and many others.

STEVE MARRIOTT (44) A child stage actor, Marriott first recorded in 1963, but found fame as the lead singer of The Small Faces (66-68), a major English "mod" group. Their excellent records, featured Marriott's powerful voice didn't sell too well in the U.S, but they had one #3 hit, "Itchykoo Park" in 67. He formed Humble Pie, a group that became big in America, with Peter Frampton (69-75). Later LPS were solo efforts or reunions with his former groups. Marriott died in a fire in his Essex home.

ARTE MITCHELL (45). Arte and his partner/brother Jim, who owned the famous O'Farrell Theatre in San Francisco (and other theatres) made porno hits like **BEYOND THE GREEN DOOR** and **INSIDE MARILYN CHAMBERS** (both 75), **SODOM AND GOMORRAH** and **AUTOBIOGRAPHY OF A FLEA** (both 76), and **THE GRAFENBERG SPOT** (85). Because of the films he made (and the fact that he was shot by his brother) Mitchell's death was a natural for all the shock "infotainment" TV shows.

CARLOS MONTALBAN (87) The Mexican born brother of Ricardo Montalban was the star of Savarin Coffee commercials for years on US TV. He also dubbed American films into Spanish and acted in features including **THE HARDER THEY FALL** and **BANANAS**.

GEORGE J. MORGAN (78) Morgan, from Indiana owned a chain of theatres in California. He produced Ray Dennis Steckler's **INCREDIBLY STRANGE CREATURES...**, **THE THRILL KILLERS**, **RAT FINK A BOO BOO** and others. He was interviewed in 88 for the British TV series that took its name from his first film.

WEBB PIERCE (69) A country hitmaker legend from West Monroe, LA, Pierce had a guitar-shaped pool and incredible flashy clothes and cars. He also racked up 50 top 10 country hits and introduced the pedal steel guitar to country music in 1954. Some hits were "Why Baby Why," "In The Jailhouse Now" and "I Aint Never". Pierce sang in the features **BUFFALO GUN** (61), **TENNESSEE JAMBOREE** (64), **SECOND FIDDLE TO A STEEL GUITAR** (65), **MUSIC CITY U.S.A.** and **ROAD TO NASHVILLE** (both 66).

DOC POMUS (Jerome Felder) (65) Pomus co-wrote hundreds of songs including hits for the Coasters ("Young Blood"), The Drifters ("Sweets For My Sweet"), Elvis ("Little Sister", "Viva Las Vegas"), Dion, Fabian and Andy Williams ("Can't Get Used To Losing You"). He made his own records starting when he was 17, but switched to writing in the 50s. By the late 70's he was a legendary New York record collector and club goer (always in his wheelchair, he had polio) and helped put together The Blues Brothers and wrote for B.B. King, Mink DeVille, Dr. John and others.

ALDO RAY (Aldo DaRe) (64) Ray, from Pen Argyl, PA, was at Columbia in major films during the 50s, starting with a role as a football player. His best year was probably 58 (**THE NAKED AND THE DEAD** and **GOD'S LITTLE ACRE**). After that, he was in so many exploitation, horror and just strange movies, that we could do a whole issue on him. In 86 he was expelled from SAG for non-union work. This very condensed list will have to do for now: **RIOT ON SUNSET STRIP** (67), **THE GREEN BERETS** (68), **ANGELS UNCHAINED** (70), **NIGER LOVER** (73), **PSYCHIC KILLER** (75), **HAUNTS** (76), **SWEET SAVAGE**, a porno western (77), **STRAIGHT JACKET** (80), **EVILS OF THE**

NIGHT (84) and the inevitable Al Adamson and Fred Olen Ray movies. His last appearance was in **SHOCK EM DEAD**. His son Eric DaRe is Leo Johnson on **TWIN PEAKS**. Ray was undergoing chemotherapy treatments for cancer.

JEAN ROGERS (Eleanor Lovegren) (74) A beauty contest winner from Belmont, Mass, Rogers was Dale Arden in the classic serials **FLASH GORDON** (36) and **FLASH GORDON'S TRIP TO MARS** (38). Other serials were **THE GREAT AIR MYSTERY** (34), **THE ADVENTURES OF FRANK MERRILL** and **ACE DRUMMOND** (both 36). She also was in **THE NIGHT KEY** with Karloff (37), **CHARLIE CHAN IN PANAMA** (40),

WHISTLING IN BROOKLYN (43), and **THE STRANGE MR. GREGORY** (46).

DAVID (DAVIS ELI) RUFFIN (50) Ruffin, a former gospel singer from Meridian Mississippi, became the low tenor voice of the Temptations in 1963. From 64 until 68 when he went solo, the group had 14 top 10 hits. He sang lead on "My Girl", "Aint To Proud To Beg", "I Know I'm Losing You" and other classics. Ruffin's solo career only produced two hits and his life was plagued with drug problems. All the surviving Temptations were inducted into the Rock and Roll Hall Of Fame in 89. His brother Jimmy Ruffin also had hits at Motown. David Ruffin died from a drug overdose.

NATALIE SCHAFER (90) The stage and screen actress from Red Bank, NJ is best known for playing Mrs. Howell on **GILLIGAN'S ISLAND**. Some of her many film roles were



ALDO RAY IN

in **THE BODY DISAPPEARS** (41), **THE SNAKE PIT** (48), **SECRET BEYOND THE DOOR** (47) and **DAY OF THE LOCUSTS** (75). She was also on many TV programs including **THRILLER** and was married to actor Louis Calhern.

EILEEN SEDGWICK (93) A silent serial queen from Galveston, Texas, Sedwick was the lead in **THE GREAT RADIUM MYSTERY** (19), **TERROR TRAIL** (21), **BEASTS OF PARADISE** (23) and many others. She had an actress twin sister (Josie) and a director brother (Edward).

GEORGE SHERMAN (82)

Starting in 1938, Sherman, from NYC. produced and or directed over 175 (!) films (many B westerns) plus hundreds of TV episodes. He directed 17 John Wayne movies. Some credits were **THE PHANTOM COWBOY** (41), **A SCREAM IN THE DARK** (43), **THE LADY AND THE MONSTER** (44), **THE CRIME DOCTORS COURAGE** (45), **THE SECRET OF THE WHISTLER** (46), **CHIEF CRAZY HORSE** (55), **SON OF ROBIN HOOD** (58), **THE WIZARD OF BAGDAD** and **HELL BENT FOR LEATHER** (60), **PANIC BUTTON** (64, in Italy, starring Jayne Mansfield), and **MURIETTA** (65, in Spain). He was a producer/director for the **DANIEL BOONE**, **NAKED CITY** and **GENTLE BEN** series.



JEAN ROGERS

DON SIEGEL (78) The amazing career of Don Siegel (from Chicago) started at Warner Brothers where he was an editor and in charge of the montage department. In 46, after several WWI-themed shorts, he directed **THE VERDICT** with Lorre and Greenstreet and **NIGHT UNTO NIGHT** with Ronald Reagan and Siegel's future wife Vivica Lindfors. Some of his other features as director were **RIOT IN CELL BLOCK 13** (54), **INVASION OF THE BODY SNATCHERS** and **CRIME ON THE STREETS** (both 56), **FLAMING STAR** with Elvis (60), and Reagan's last film **THE KILLERS** (64). Siegal directed five Clint Eastwood movies including **THE BEGUILLED** and **DIRTY HARRY** (both 71). During slow periods he directed for TV (**TWILIGHT ZONE** and many pilots). He and his first wife Lindfors had a son, actor Christopher Tabori.

BOB SMITH (48) The lead singer, songwriter and keyboard player for Cat Mother And The All Night Newsboys died from A.I.D.S. Jimi Hendrix produced the group's first album in 68 and they toured with the Experience. Their #21 hit was "Good Old Rock 'N' Roll".

ROGER E. SWAYBILL (47) A scriptwriter from NYC, Swaybill co-wrote Bob Clark's **PORKY'S** and **PORKY'S TWO**, and the TV movies **THE LATHE OF HEAVEN** and **THREADS**.

RICHARD THORPE (Rollo Smolt Thorpe) (95) Thorpe, from Kansas, directed over 50 silent films (many of them westerns), then over 100 more sound features (and four serials) from 1929 to 1967. Some of them were **KING OF THE KONGO** (29, serial with Karloff), **TARZAN ESCAPES** (37, and 3 more Weissmuller Tarzan's), **NIGHT MUST FALL**, (37), **THE ADVENTURES OF HUCKLEBERRY FINN** (39), **THE THIN MAN GOES HOME** (44), **THE BLACK HAND** (50), **THE PRISONER OF ZENDA** (52), **JAILHOUSE ROCK** (57), **THE TARTARS** (60), and **FUN IN ACAPULCO** (63).

JOHNNY THUNDERS

(John Anthony Genzale Jr.) (38) Thunders, from Queens, shared the spotlight with David Johanssen in the R+B/ glam/punk group The New York Dolls (72-75), then led The Heartbreakers. Both cult groups were short-lived but Thunders and his distinctive rock guitar playing became a major influence on many bands (especially in the UK punk scene). Thunders recorded an excellent 78 solo album (with guest stars Steve Marriot, Phil Lynott, 1/2 the Sex Pistols

and the unknown Chrissie Hynde among others), and continued recording and doing gigs, despite his hard drug use reputation. A Johnny Thunders book was released a few years ago in Europe. He died in New Orleans from a drug overdose.

BILLY JACK WILLS (65) The youngest of the famous Wills Brothers, Billy Jack played with his brother Bob's Texas Playboys, then formed the Western Swing Band in California.

DICK WINSLOW (75) Winslow, from Jennings, LA, was in films since he was 7. He was in **MICKY MAUIRE** and original **OUR GANG** shorts, **THE ATOMIC KID** (54), **FRANCIS IN THE HAUNTED HOUSE** (56), **TWIST ALL NIGHT** (61), **RIOT ON SUNSET STRIP** (67), **AIRPORT** (70) and many Disney films. He was on many radio and TV programs and had a one man band.

VIDEO MANIA

Suite 129
2520 N. LINCOLN
CHICAGO, IL. 60614

RAGIN' ASIANS \$35.00 EACH

Below is a sampling of the hundreds of outrageous Asian action and horror pics Video Mania offers. All tapes are subtitled and in original boxes--no dupes.

Better Tomorrow (1986) Fine example of intricately choreographed, brain-bursting Asian action from Hong Kong's master action director John Woo. Much sentimentality and familial angst amidst unparalleled hyperkinetic madness.

Better Tomorrow II (1987) With a climax that will make you climax.

Blackmagic With Buddha (1985) Entirely out of control grey matter splatter. Professor retrieves ancient mummy's brain and brings it back to the big city. Brain celebrates homecoming by turning master into cortex-spouting brain monster and attacking locals. In one scene a man's head splits open and his brain explodes. Great.

Evil Cat (1987) Ruggero Deodato meets Andrew Lloyd Weber. Ancient humanoid feline is unearthed by construction crew and its spirit possesses our heroine (and others) to perform extremely unkind acts. Lots of nice subterranean location shooting and a particularly cruel antagonist complement incredible action/effects.

Imp, The (1981) No fun here. Director Dennis Yu masterfully escalates the horror as a couple discovers that hell is in the basement of the apartment complex they moved into and the title creature is anxiously awaiting the birth of their child. Although there are explicit moments (including a very graphic neck dissection), Yu mercilessly plays upon basic fears (birth defects, the elevator that won't stop descending, etc.) and ends on a most downbeat note. A truly horrific picture.

Seventh Curse (1985) A perfect combination of blood-drenched horror/exploitation and action/adventure. A professor afflicted with the title curse must return to the remote jungles of Thailand to terminate the spell and save his life. Included amidst the wizardry is a reptilian creature known as Old Ancestor that rips its victims' heads off and sucks out their spines, smaller creatures that bore holes through their victims, a giant living skeleton, bug showers, native nudity.... and too much more. Amazing.

Spooky!Spooky! (1988) A horror/comedy considerably to the left of *Fright Night* (1987). A girl drowned in an enchanted lake returns as a hypersexual demon bitch, possessing corpses and parts of them to cannibalize and molest. In one politically astute moment a severed hand flies into a police captain's pants and pleasures him. Lots of *Evil Dead*-type gore and even a touch of rape for the difficult to offend.

C.O.D. OR
CREDIT
CARD
ORDERS?
(312) 929-
7205!



CORMAN/A.I.P.

Any of these long-awaited titles
\$26.99 each or all four for \$95.99

Female Jungle
I Was A Teenage Werewolf
It Conquered the World
Machine Gun Kelly

As Seen In This Issue!

YOU JIVE TURKEY MO FOS BEST DECOMPENSATE AND DIVEST IN SOME BOOTY-RICKIN HOMEBOY HURTING BY MY MAIN FRED. FOOD.

CRACKHOUSE (1990) Hot of the press! A topical, testetwistin' tale of today! Right next door! **\$39.90**

DEATH JOURNEY (1975) You say this was sloooooow? Sheee man I bust yo badassssss. **\$33.00**

MR. MEAN (1976) Now THIS what Fred be all about. He a mean, lean, pristine, superclean, umpteen shaft-beatin' machine. C'mon, pay up. **\$29.00**

MEAN JOHNNY BARROWS (1977) Johnny Barows?!! Sheee, I just call his ass Mr. Mean (but I told you it's clean). **\$33.00**

NO WAY BACK (1987) Now this be where Fred reuniones with some bombastic acquaintances. Word up yo' ass. **\$27.00**



Borowczyk's Nature Study

The Beast (1981) Wallerian Borowczyk, director of *Dr. Jekyll et les Femmes*, offers a baroquely degenerate essay on bestiality. As our heroine becomes more sexually frustrated the borders between fantasy and reality blur, while the subtext obsesses on erections and their threat to the "delicate" female. **OVER '18' YEARS ONLY. \$19.90**

Películas En Español \$13.00 ea.

Cementerio Del Terror (1976) Zombie gore from Spain never released in the U.S.

Noche De Mil Gatos (1972) All the softcore sex and fake gore you missed in *Night of 1,000 Cats* is here.

Ultimo Kamikaze (1980) Naschy is retired nazi-cum-hired-assassin suffering from flashbacks! Loads of nasty sex & violencia and Naschy in drag.



The Price is (Always) Right : \$39.00

Vincent Price new releases at \$39.00 each (retail \$59.95)

Haunted Palace (1963)

House of 1,000 Dolls (1967) Harry Alan Towers produced this typically debased "expose" on white slavery rings.

Madhouse (1974) Price is a horror actor on the brink victimized by a rash of murders. A pleasure to watch Price and Cushing in this gothic throwback.

ORDERING:

UPS GROUND RESIDENTIAL: add \$2.75 first tape, .75 each additional tape

UPS GROUND TO BUSINESS ADDRESS: \$2.00 1st tape, .50 each additional

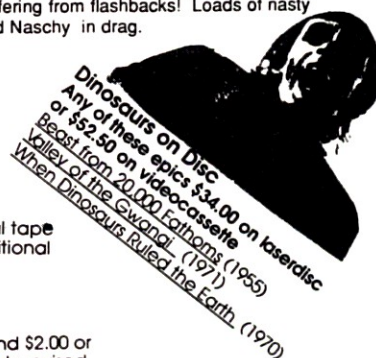
UPS 2nd DAY AIR: add \$5.50 first tape, \$1.25 each additional

U.S. PRIORITY MAIL: add \$3.00 first tape, .60 each additional

OVERSEAS AIRMAIL: \$7.00 first tape, \$4.00 each additional tape

CATALOG:

Over 5,000 titles reviewed in our prurient but informative catalog. Send \$2.00 or five .29 cent stamps. Catalog free with order upon request. Entirely revised new catalog available August 15th.



Dinosaurs on Disc
Any of these epics \$34.00 on laserdisc
or \$52.50 on videocassette
Beast from 20,000 Fathoms (1955)
Valley of the Gwangi (1971)
When Dinosaurs Ruled the Earth (1970)

VIDEO VAULT

Your Alternative Video Store

RENTAL BY MAIL

Offering the largest selection of
PSYCHOTRONIC movies in AMERICA!
Now these movies are available
no matter where you live!

Call for info
1-800-VAULT-66
(1-800-828-5866)
Toll Free!

1015 Wisconsin Ave., Washington, DC 20007 (202) 625-0605
706 Duke St., Old Town Alexandria, VA 22314 (703) 549-8848